117

SPLENDOUR OF MINIATURE PAINTINGS

Ashok Jerath

SPLENDOUR OF MINIATURE PAINTINGS [illegible] Dr. Ashok Jerath

People inhabiting the Western Himalayan re-
on are fond of decorating their dwellings with
yriad images drawn in multicolour. These home
epared colours, both organic and mineral, find
eir place in folk paintings done on the walls and
oors of their dwellings. Infact we can trace the
igin of these paintings from rock shelters inhab-
d by ancient man. Slowly and gradually innova-
ns in drawings were specialised with fine line and
stribution of space. Artists started experimenting
h subjects, colours in various fields and more
ention was given to improve the acumen so that
w modes of Canvas came into existence. The walls
shrines, Havelis and Samadhis were the canvas
w. Some of the artists tried on specially made pa-
rs thus manuscripts prepared detailing the bio-
aphical sketches of the royal persons, great saints
d also the anecdotes from great epics like
mayana and mahabharata carried the portraits in
vrid colours, of the characters. It was the origin of
niature painting in India. Gradually, almost all,
jor erstwhile states of Rajasthan started training
se artists in their workshops. The idea was picked
by the hill states and they established their own
les in this field. Infact Mughal emperors did their
st to originate this style of painting followed by
twhile states of Rajasthan and hill kingdoms. This
rk is an effort to trace the origin and develop-
t of miniature paintings right from Pre-Mughal
d to the post mughal era. Almost all the styles
schools of miniature paintings have been dis-
ed in detail with significant examples in each
e.

The author is a connoisseur of art and archi-
ure, an art historian as well as an acclaimed art
c. He has done some significant research work
his field especially highlighting Jyotisha and
rik paintings hitherto were unknown to the world
t.

Price Rs. 250

क्रमांक 254

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By

Dr. Ashok Jerath

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Edition : 1999
Publisher : Ankur Sourabh Prakashan
Laser Printing : Bits Advertising, Pacca Danga, Jammu
Printer : Fancy Printer, Patoli, Jammu

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This book is published with the financial assistance from J&K Cultural Academy but the Academy is in no way responsible for any error in the book.

SEE HOW LIGHT IS COMING
THE MOST BEAUTIFUL OF LIGHTS.
DAWN IN ITS BRILLIANCE HAS ARRIVED ALL WHITE
DAUGHTER OF HEAVEN REVEALED IN THE LIGHT
LIKE A YOUNG WOMAN IN A STRIKING ROBE
WHO SHINES WITH HER ADORNMENTS THROUGH
THE GATES OF HEAVEN.
DAWN ARRIVES IN HER FINE CARRIAGE
TO AWAKEN MANKIND SHE HAS RISEN
WITH HER PINK HORSES TO CONFRONT THE UNIVERSE.

RVI-113

Dedicated to Smt. Veena Jerath
without whose co-operation it
was not possible to complete this work

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Map of North India showing various schools of miniatures.

Map of Jammu and Kashmir with centres of paintings

Map of Jammu with centres of paintings

Map of Kangra with centres of paintings

Map of Garhwal with centres of paintings

The Illustrations, visuals

INTRODUCTION

The art of drawing figures in the scriptures and manuscripts and paint them afterwards was in vogue for at least thousands of years. Several painted birch leaves in the form of manuscripts are preserved in the museum of Bhubeneshwar, Orissa. Generally, these manuscripts were painted to highlight the godly figures and their life. In medieval times, the erotic paintings were also tried, catering to the need of the society as evident from the carving of the same on the inner and the outer walls of the temples like Konark, Lingraj temple, Raja Rani temples, Bhubeneshwar and on the outer walls of Jagan Nath temples, Puri ; Khajurao and a score of other religious places scattered in the east Indian states. However this art was not limited to that side of the country only. The Gurjar temple at Dwarhat in Kumaon hills and Nanda Devi temple in Almora are the other examples of this art. Excavations at Hampi in South India also point out the fact. Even the traces of this aspect of carvings have been searched out in the vicinity of North Indian states like Himachal Pradesh and Jammu and Kashmir.

It was in Persian manuscripts that this act of painting became popular. On the suggestion of lords and courtiers of the royal courts, artists tried their best to paint the biographies. The tradition was carried to the Mughal courts by the Conniosseurs of art like Babar, Humayun and finally the great Mughal king, Akbar. Several biographies with visuals and illustrations in multimyriad colours were prepared. They include the famous Dastane Amir Hamza, Babar Nama, Akbar Nama etc. A number of such biographies were also created in Rajasthan afterwards but generally the religious scriptures were prepared on the popular themes of Ramayana and Mahabharta, the most popular epics among the masses. *Krishan Leela, Raas Leela* and episodes like Nal Damyanti and Dushyant Shakuntla were very popular among these artists. Slowly and gradually this art became the subject of royal courts. The kings and the courtiers were after the artists to draw them in colour so as to become immortal through these paintings. Perhaps this was turning point when the popular school of portraiture came into existence. Almost all the Mughal lords and courtiers got their portraits painted through these artists. Some, of the feudal chieftains even went to the extent of painting their private life in colours. Raja Balwant Dev of Saruinsar was one of a few such chieftains who had allowed his royal painters to move freely in his *harem*. Nainsukh, a versatile genius in this field, painted some of the most intimate moments of the *harem* of Raja Balwant Dev. A few of these erotic paintings are still in the possession of the people of Jammu belonging to the descendents of Balwant Dev. Some of the feudal lords made their artists paint and draw their private life but in proxy, that is, the princely faces were modelled on the visage of Lord Krishana whereas the female characters were treated as Radha. Several such paintings of Radha Krishana with erotic designs, even in intercourse, have been painted.

The Mughals were very fond of art and architecture, but it was during the reign of Aurangzeb that all the hopes of the artists of the court were shattered. They left the capital in search of some new horizons. Several families were engaged in this art. Thus they proceeded to Rajputana as well as in the most fertile hill states. Jammu was the centre of art and literature in those days. The family of one Seu, whether he was a Pandit or a carpenter the truth is still to prevail, reached Jammu with two of the family members-Manaku and Nainsukh.

They created some of the most beautiful paintings of the courts and the courtiers of these Pahari states. Manaku left Jammu for the lesser states like Basohli, Nurpur, Guler etc., whereas Nainsukh became the favourite of the court of Raja Balwant Dev. He has painted some of the most beautiful and realistic paintings of Balwant Dev of Saruinsar.

There was a competition among the chieftains of the Pahari states to start their own workshops to train the budding artists to be engaged in the courts afterwards. Thus almost all the hillstates like Guler, Basholi, Nurpur, Kangra, Chamba, Kullu, Bilaspur etc. had workshops of their own. In Jammu, as stated by the eldermen, there was a workshop near Smadhian on the side of river tawi where the artists used to work day and night under the supervison of Master artists to produce the required paintings. Afterwards, when Nainsukh and his disciples shifted to Saruinsar, this workshop almost came to an end but was again revived in the reign of Maharaja Ranbir Singh, the second Dogra ruler of Jammu and Kashmir. Then Tantrik school came into existence where several incarnations of Shakti were painted under the supervision of Pt. Ved Pathi who afterwards became the spiritual teacher of Maharaja Pratap Singh, the third Dogra king.

Most of these paintings have been distroyed due to the natural calamities and a few have been torn away in ignorance and what is left is subjected to commerce. Businessmen purchased them virtually at no price and most of these paintings disappeared, no one knows where ? A few of these paintings have been kept by the members of royal families, as an asset, and they were never presented to the museums for display.

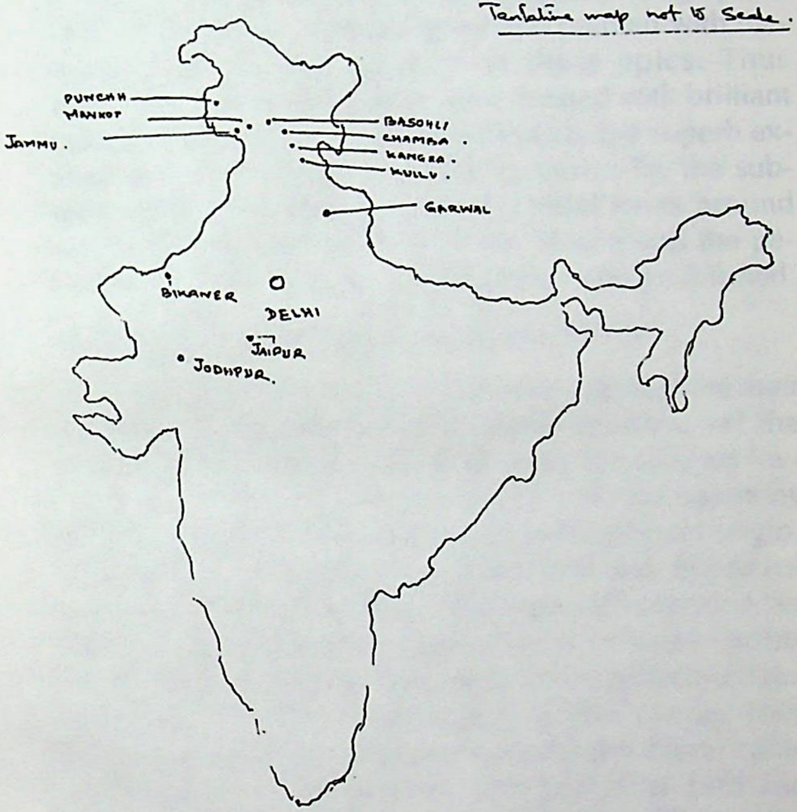
Museums like the State museum Chandigarh, Dogra Art Gallary, Jammu, National Museum, New Delhi, Bharat Bhavan, Varanasi, State Museum, Lal Mandi, Srinagar are but a few display centres in addition to several private collections which have preserved the legacy of this art.

MINIATURE PAINTINGS, ORIGIN AND DEVELOPMENT

Miniature paintings came into existence in India almost in the 15th century. Though the history of making colours from the minerals and organic matters and applying them on the broader canvas of walls to create beautiful images can be traced from thousands of years, especially when we consider the frescos of Ajanta and Ellora caves. But the world of miniature painting is a bit different so far as the technique, the style and subject matter as well as the size of these paintings are concerned. As the name suggests, these paintings are smaller in size and are done either on specially prepared canvas of paper or cloth piece. Normally, miniature paintings range from 10" × 8" to 22" × 18" in size. latter size is that of paintings done on the life of the uncle of the Prophet Mohamad, Amir Hamza. The series of paintings, which numbered 1400, was popularly known as Dastane Amir Hamza. It took 15 years by a caravan of artists to complete the series. They are done on cotton cloth pieces. This was the series which created the foundation of the world of miniature paintings in India during Mughal period. Even paintings of smaller size of a postage stamp have been painted by some artists in the hills. Mr. P.K.Joshi of Almora possesses a treasure of these paintings done by him. However, close observation of these smaller-sized paintings show that they are done with the help of some mechanical device. Among these paintings, not a single piece has been treated realistically. All these paintings are done in an abstract style which proves that no exact brush or pen was used while creating these paintings. For definite portraiture or even for a landscape brushes and pens of definite strengths are needed.

This technique of miniature paintings came to India, during Mughal period, from minor Asia. When Jain art in India was on its zenith, the artists in central Asia were busy in creating miniature paintings. Taimur had patronised a number of artists at Samarqand and Bukhara. Khurasan had been pioneer in this field where a caravan of artists, writers and thinkers was busy to give new trend to the style and technique. Among the artists Bihzad was the superb. Babar, while coming to India, brought a number of artists along with him. He tried his best to persuade Bihzad to accompany him to India but in vain. Afterwards, Humayun, the son of Babar, a great connoisseur of art and culture, succeeded in bringing two pupils of Bihzad named Khwaza Abdus Sammad and Sayad Ali. These artists were responsible for creating the long series of paintings of Dastane Amir Hamaza. During the reign of Humayun, the artists started doing the job of creating the series, but it was culminated during the reign of Akbar, the great. Babar was a great connoisseur of art but he could not get time to establish its schools while Himayun, despite his busy schedule and struggle for existence, allured several artists from minor Asia but even he could not establish a regular workshop though artists were employed for this purpose and several specific projects were considered among them creation of Dastane Amir Hamza was the foremost. It was in the reign of Akbar, the great, that a serious attention was given to this field of art and a separate department was created to persuade the artists to paint some exceptional paintings. Their work was regularly supervised and the artists were rewarded handsomely for their exceptional works. According to Abul Fazal, Akbar himself inspected this work regularly and artists from different parts of the country were invited to work in this workshop. Thus a caravan of artists was engaged which included a number of Hindus. Among

Some of The Spots of MINIATURE PAINTINGS


PUNCHH
MANKOT
JAMMU.
BASOHLI
CHAMBA.
KANGRA.
KULLU.
GARWAL
BIKANER
DELHI
JAIPUR
JODHPUR.

Tentative map not to Scale.

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MINIATURE PAINTINGS, MUGHAL STYLE

Though to personify the persons and to make their fascimiles is against the philosophy of Islam, yet the feudal lords of Islamic countries were not only art lovers but when they came in contact with the countries and the people of Chinese, Indian and Europian origin, they became interested in portraiture and figurative paintings. Persia was ahead of all these kingdoms. After the siege of Persia by Mangoles, several Chinese artists poured in Persia to try their luck. These artists tried the traditional as well as local subjects on their canvas. Thus a mixed style of paintings on multilateral subjects came into existence. This was the time period of 14th and 15th centuries. It was the time when, in India, Jain Art was at its apex. In central Asia, especially at Samarqand and Bukhara, during the reign of Taimur, the artists were honoured by the regime. Ibn Batuta, a famous traveller has also pointed out this fact in his writings. At Khurasan, once there was a caravan of poets, writers, painters and historians. Among these great men of Asia, Bihzad was superb. The realistic paintings of Bihżad were very popular among the feudal lords of the region for their beauty and fineness. They were a source of attraction for at least one century. Most of these paintings had their subjects from the materialistic world, but with the advent of Sufism, the spiritual subjects also made their way to forge a common-link calligraphy, caricature drawing and even in portraiture these artists were expert.

Babar belonged to the same region. He was an art lover and a great connoisseur of art. Though he could not find time to ponder over artistic activities, yet he brought a number of artists in India from Persia when he came to India. He wanted to bring the famous artist Bihzad and his disciples but did not succeed. Humayun the illustrious son of the illustrious father, did succeed to bring two disciples of Bihzad, named Khawaza Abdus Samad and Sayed Ali from Persia to India. It is said that from these two artists Humanyu and Akbar themselves gor training in painting portraits and landscapes. They were the famous artists who created the famous art work of *Dastane Amir Hamza* which became the foundation of Mughal style of painting. It was created in the reign of Akbar and a number of painters and artists working in that workshop were Hindus. They collectively created this work on the style of Persian paintings, but the expressive mode of this art piece was definitely local. During the reign of Akbar serveral art works of matchless beauty were created. Among them were the Persian translation of Mahabharat, Razamnama, Babarnama, Akbarnama etc. *Dastane Amir Hamza* was the best among all. It contains 1400 paintings and it took fifteen years to complete the work by a group of artists. The subject of the work is the illustrated story of the uncle of Prophet Muhammed, named Amir Hamza. They were painted on cotton cloth pieces and the paintings are of 22" × 18.5" size.

According to the famous historian Abul Fazal, the king (Akbar) himself was a very keen observer. He was very particular about the working of painters and artists. A Daroga was appointed to supervise the work. He informed the king about the weekly progress in the workshop. The best creations were shown to the king and if found exceptional the artists were honoured and rewarded accordingly. During this period some world famous art pieces were created. Abul Fazal mentioned the minute details, fine lineworks and final touch to these paintings was so lively that the images created in colour seemed to be alive. More than a hundred artists were expert to the extent of perfection and those who were in the middle category, numbered hundreds, especially Hindus were far ahead among these artists that in the world of artists there was no one equal to them.

Though the canvas of this artistic activity was pure Persian yet they were trying some Indian stories and philosophical works too. Indian sky, atmosphere and Indian characters became the media of these art pieces. A caravan of Indian artists was ready who explored the possibility of weaving Indian colours on Persian canvas. They recognised the local fragrance and slowly and gradually became experts in this field. Abul Fazal has mentioned a number of such artists who gained expertise in this field. They included Kesulal, Mukund, Mushkin, Tara, Samwla, Khemkaran, Madhu, Jagan, Bhagwati, Farokh Beg ; but the most celebrated artists of the court of the great Mughal king Akbar were Basvan, Daswant, Nanha and Bishan Das.

In the early paintings of this school, the portraits of the female characters are conspicuously absent. Artists, though, were free to select the subject of their own choice for painting yet they were not allowed to enter the *harem*. The portraits of the queens and princesses created afterwards were the product of sheer imagination. A western artists Manusi mentioned in his writings that he could not portray the paintings of queens and princesses ; it was impossible to see them and if any artist had created them, they were false and they had painted visage of other ladies in their imagination.

During the reign of Jahangir, the Mughal style of painting was at its peak. One enecdote is very popular that Sir Thomas Row, the ambassador of England, who was very close to the king, gifted a western painting to the king and expressed, with all his confidence, that the Indian artists could never create such a painting. The king accepted the challenge and asked the painters of his court to paint accordingly. A few days later, he invited the ambassador and displayed before him six such paintings and asked him to point out his painting which he could not in the first instance. He was so perplexed that he agreed with the king about the expertise of his court artists.

Jahangir was an enthusiast in hunting but more interested in seeing the birds, animals and other elements of wildlife. Whenever he went on hunting, a number of artists accompanied him. The artists would paint the birds or the animals instantaneously whichsoever pointed out by the king. Mansoor, a celebrated artist was an expert in painting the birds. A number of other artists had gained expertise in this field. Horse riding, horse races and several other sports of horses were painted in the reign of Jahangir only. Above all the individual portraiture was the greatest achievement of that era. The courtiers used to fix the miniature portraits of Jahangir and of Shah Jehan infront of their turbans. During the reign of Shah Jehan, painting of twigs with flowers, blossoms of flowers and individual flower were in vogue. Specimens of the beautiful buildings, the heavenly charm of the Mughal gardens and the splendour of architecture were the other subjects of paintings which flourished during this period. The artists were also inspired to make individual portraits. Thus during this period expertise in the field of portraiture was gained. The court scenes of Mughal Darbar and portraits of the kings and the courtiers speak of the fact. Shah Jehan, sitting on the peacock throne was one of the best paintings created in this period. During this period another style of making caricature was developed which was popularly known as Sia Kalam i.e., dark pen. It was a style of making caricatures in black colour or pen in which maximum work was done with minimum labour. Realistic portraits were painted with very limited sources at the disposal of the artists.

In the regime of Aurangzeb, like other fields of culture, in the field of art and painting also, there were many a set back. In fact, the down ward movement of the art of painting was visible during the reign of Shah Jehan, but during the tenure of Aurangzeb, it deteorated to the extent of its disappearance. He was a fanatic, to portray the human beings was not only a false act but, according to him, it was a great sin. Those artists who were still there in his court did draw the account of his victories and details of his travels. Apart from the royal court there was also a world of the courtiers, the richmen and the businessmen of that very society who were not at all interested in living the simple life as the king himself was leading. They were enjoying the luxurious ways of life contrary to the ways of their king. Some of the paintings of this period speak of the truth. It was a fact that the royal patronage to these artists was no more available with the result most of these artists left Delhi to try their luck elsewhere and a few of them started their own commercial centres. A number of these artists approached a number of Pahari feudal chiefs as well as to the kingdoms of Rajputana. In this way the Mughal style of paintings ceased to exist.

Among the lot of the artists of this style, Govardan, Hunar, Mansur, Manohar, Bichitra and Baswan were the most sought after artists. Govardan and Baswan were also popular among the Pahari artists.

The Mughal style of paintings is characterised by the presence of Indian landscape and locale. They imbibed the mixed impressions of Ajanta and western styles of paintings. Use of proper space was the gift of the western style but impressions of the human portraiture as well as the figurative images was the outcome of the influence of the wall paintings and the frescos of Ajanta caves. The architecture of Ajanta caves also influenced these artists. Use of unlimited space on a limited canvas was a technique learnt by these artists from the western artists. With the use of fractions of the buildings, they raised the caricatures in a fine figurative structures, thus allowing a tremendous scope of the flow of the space. That is why they created the great subjects of the great epics meticulously including the battle scenes and the court scenes, scenes of hunting etc. on a very limited canvas.

The attire of the male characters consists of full armed long apron-like shirts and narrow trousers. The upper garments are shown fastened at their waists with the help of small cloth pieces. These cloth pieces are having frills and strings which hang below the waist.

Almost all the male characters are painted with turbans as their head gears. Turbans belonging to those of the members of royal families have been painted with crown or tuft of peacocks. Almost all the male characters are shown having the same type of attire. The difference lies in the standard of these clothings.

Lady characters have been shown in half sleaved, quite fit blouses. They have put on the fit trousers under their loose *Ghagras*, which are transparent. They have been decorated with ornaments like *Tika* on their forehead, *Bajubandh*, earings, nose rings, bangles on their wrists etc. The heads are shown covered by *Dupatta* or *Odni*. The Queens and the princesses wear crowns. Sometimes the lady characters are also shown with turbans. Some characters are shown binding their hair with the help of headgears. Rajput ladies have been shown in their traditional dresses. Slowly and gradually, with the passage of time and maturity, the dresses of the lady characters became scanty and more transparent. Stress was given to visualise the physical charms of the females. It was the first step towards the sensual expressions of the artists which, afterwards, in Pahari Kalam flourished in full swing.

Red, blue, yellow, green, dark brown and grey colours flourished in the background of very light colours or colourless canvas. Gold colour was rarely used, sometimes it was used in border lines only but occasionally we find the crowns painted in gold. Light colours were used to highlight the mystic situations. A number of paintings are decorated with large buildings in the background. The splendour of architecture, carved roofs with intricate designs having covered with several layerd curtains are the other aspects of these paintings. Some times the trees are shown, to create the feeling of freshness.

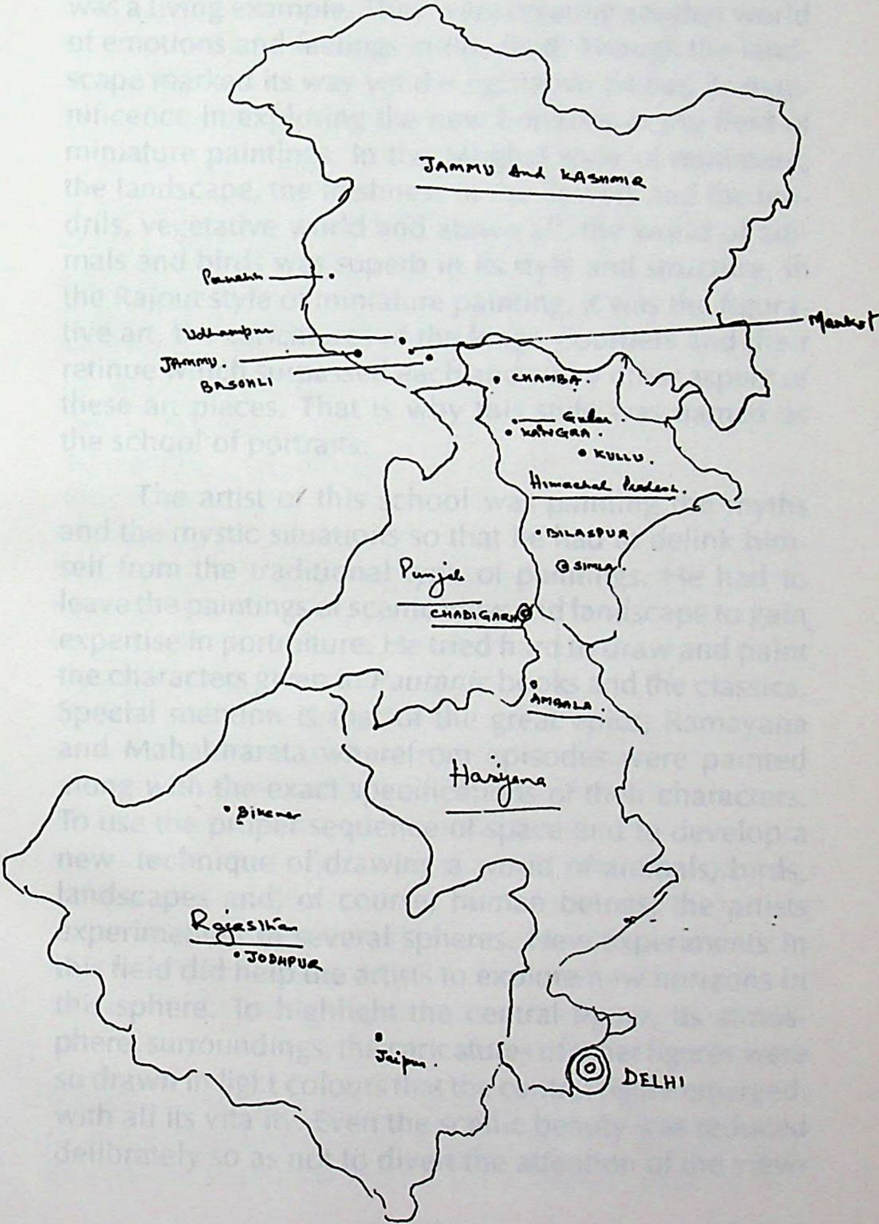
Mughal miniatures are famous for their paintings of animals, birds and of wild life. The realistic and balanced approach of artists of this era, in this sphere, has no parallel in the history of art and culture. In fact these artists were expert in this field. Elephants, lions, tigers, horses, stags, deer etc. were painted so realistically that they became alive on the canvas. Some of the paintings of this period are so beautifully done that they can be quoted as examples.

Slowly this school of miniature paintings disappeared for want of royal assistance and patronage. This style was losing its ground by the middle of 18th century when most of the artists were influenced by the western style, thus losing their own originality for which they were acclaimed world wide.

MINIATURE PAINTINGS, RAJPUT STYLE

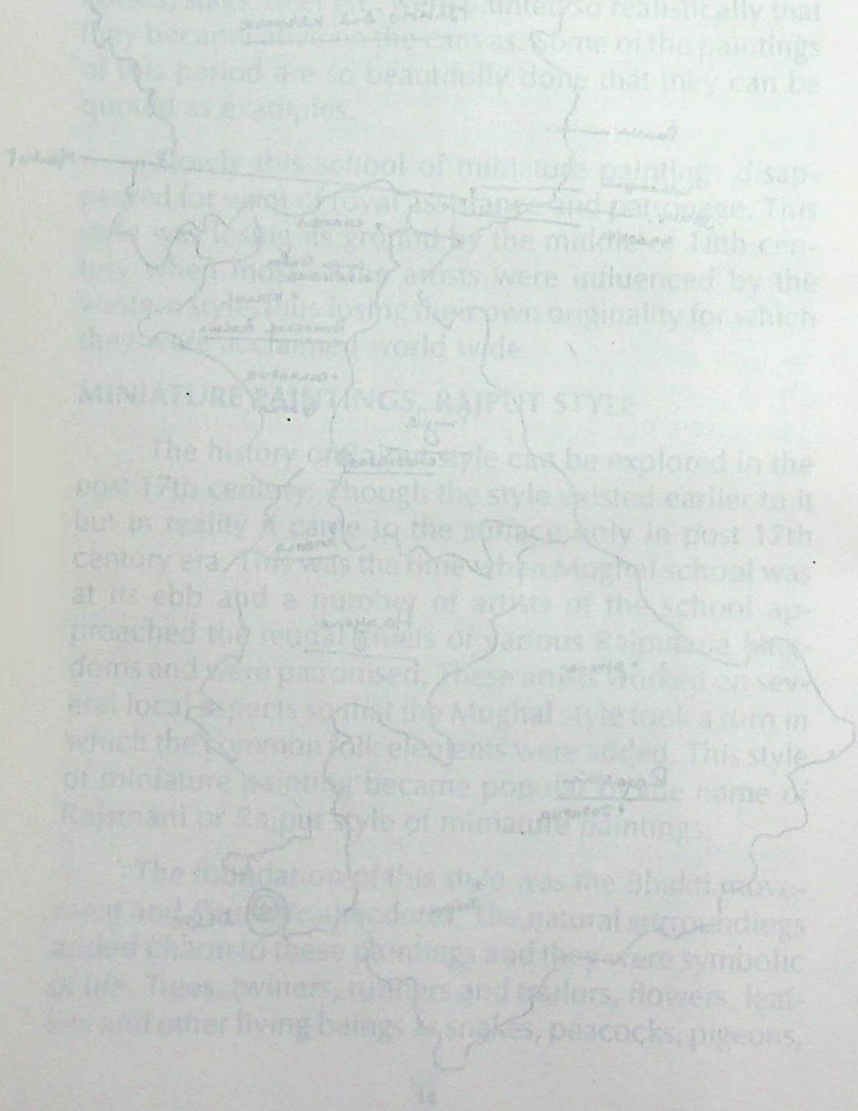
The history of Rajput style can be explored in the post 17th century. Though the style existed earlier to it but in reality it came to the surface only in post 17th century era. This was the time when Mughal school was at its ebb and a number of artists of the school approached the feudal chiefs of various Rajputana kingdoms and were patronised. These artists worked on several local aspects so that the Mughal style took a turn in which the common folk elements were added. This style of miniature painting became popular by the name of Rajsthani or Rajput style of miniature paintings.

The foundation of this style was the Bhakti movement and *Pauranic* anecdotes. The natural surroundings added charm to these paintings and they were symbolic of life. Trees, twiners, runners and trailors, flowers, leaflets and other living beings as snakes, peacocks, pigeons, SOME of The Centres of miniature paintings in North India


JAMMU And KASHMIR
Panchh
Udhampur
Mankot
JAMMU.
BASOHLI
CHAMBA.
Guler.
KANGRA.
KULLU.
Himachal Pradesh.
BILASPUR
SIMLA.
Punjab
CHADIGARH
AMBALA.
Hariyana
Bikaner
Rajasthan
JODHPUR
Jaipur.
DELHI

lites.

Mughal artists were also famous for their paintings of animals, birds and of wild life. The realistic and balanced approach of artists of this era in this sphere, has no parallel in the history of art and culture. In fact these artists were expert in this field. Elephants, lions, tigers, horses, stags, deer etc. were painted so realistically that they became alive on the canvas. Some of the paintings of this period are so beautifully done that they can be quoted as examples.



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The foundation of this style was the Bhakti movement and the [illegible]. The natural surroundings added charm to these paintings and they were symbolic of life. Trees, twiners, [illegible] and [illegible], flowers, leaflets and other living beings as snakes, peacocks, pigeons, sparrows were but the lively expressions of emotional processes. They developed a feeling of a particular type. Every living and unanimated aspect of these paintings was a living example. They were creating another world of emotions and feelings in this field. Though the landscape marked its way yet the figurative art had its magnificence in exploring the new horizons in the field of miniature paintings. In the Mughal style of miniature, the landscape, the freshness of the flowers and the tendrils, vegetative world and above all, the world of animals and birds was superb in its style and structure. In the Rajput style of miniature painting, it was the figurative art, the caricatures of the kings, courtiers and their retinue which surpassed each and every other aspect of these art pieces. That is why this style was named as the school of portraits.

The artist of this school was painting the myths and the mystic situations so that he had to delink himself from the traditional type of paintings. He had to leave the paintings of scenic view and landscape to gain expertise in portraiture. He tried hard to draw and paint the characters given in *Pauranic* books and the classics. Special mention is that of the great epics, Ramayana and Mahabharata wherefrom episodes were painted along with the exact specifications of their characters. To use the proper sequence of space and to develop a new technique of drawing a world of animals, birds, landscapes and, of course, human beings, the artists experimented in several spheres. New experiments in this field did help the artists to explore new horizons in this sphere. To highlight the central figure, its atmosphere, surroundings, the caricatures of other figures were so drawn in light colours that the central figure emerged, with all its vitality. Even the scenic beauty was reduced delibrately so as not to divert the attention of the viewers from the central figures. Where ever other characters, figures and vegetation emerged it was symbolic.

To show the glory of the feudal chieftans, a halo around their visage became a routine. Their retinue horses, elephants, forces, their courts every thing was painted to symbolise the greatness of these lords. They were shown superhuman beings.

Indian mind is well attuned to the psychology of colours ; its proper utility can be observed in these paintings. The use of basic colours in these paintings is the main characteristic of Rajput miniatures. These colours make way to highlight the emotions, and express the symbolic atmosphere woven around the main figures. The light touch of these basic colours made the viewers to feel the beauty of visuals. Dark red, grey, orange etc. were the colours used afterwards to show romance surging in these paintings. The deities and gods like Maha Shiva, Shree Krishna and the figures of Lord Rama were painted in blue or dark-blue colours. The background of these paintings was always given the light touch of sky or light blue colours. Rajput style of miniatures developed into various schools afterwards. A few of them were the schools of Mewar, Jaipur, Jodhpur, Bikaner, Bundi, Kishangarh, etc. Though the common theme of all of these schools was almost the same, yet there were some pecularities about the paintings of figures and their cuts. Every school had its own style of drawing the figures, especially centrally placed person. A few of the artists did try their luck from kingdom to kingdom so that a common legacy came into existence in the name of Rajput style of miniatures.

The oldest of these schools is that of Mewar. Mewar was famous for the historic battles and persons who carved their names in the history with their unparalled valour. Ranas and their soldiers were history makers in every era. Rana Sanga, Maharana Pratap, Maharani Padmini and several others, to name only a few, were the main persons who emerged in these paintings. The collective *Johar* of the queens held in its spell the historians and the artists alike. There was a slogan that the total age of a patriot and a Kshatrya was only 18 years and if it exceeded that, it reduced the value of a Kshatrya.

The background of these miniatures was of light monocolour. shining like lac, saffron, shining blue, like that of a saphire, were the colours used in these paintings. Red blood colour, which was symbolic of the psyche of the people, was used frequently. This colour is symbolic of excitement, vitality and continuity of wars. Even the national flag of Mewar was of red blood colour. Though the background of these paintings, without any scenic beauty, remained isolated from vegetation, yet light touch of greenery here and there made them a bit pleasant looking. The manly faces were painted with historic touch. Dark heavy eyes, well-built body, fine cuts and shining visage add more to the personality of the figures drawn. Lady characters also had shining faces and the same force of Jain paintings and architecture.

These paintings can be recognised by the acute faces of the characters. Small heads, big, high and rounded foreheads, long eyes like those of a deer and the pointed noses are some of the characteristics of these paintings. The eyes of the lady characters are pointed upwards in the corners. Round breasts and comparatively small buttocks and narrow waists are the characteristics of the lady figures. Dark and shining red, yellow and orange colours are frequently used. Slowly and gradually the balance of these bodies and colours seem to deteriorate with the passage of time. Some of the magnificent paintings of the *Harem* and a few of the hunting scenes did appear with all their force.

Bikaner state was established by the younger son of Jodha named Bika. A few of the Mughal artists found a paradise in the state of Bikaner. According to Jamila Brij bhushan an artist from Mughal Darbar had settled in this state. (The World of miniatures, page : 161). He was named Ruknuddin. That is why Mughal influence dominates these paintings with caricatures and colours. These paintings are largely painted with the subject of entertainment which separates these paintings from other Rajput schools. Scenes of hunting of sparrows by *Baz* enjoyed and entertained by the feudal chiefs and their courtiers and the landlords are cospicuous in these paintings. Bikaneri attire, especially Bikaneri Turban, can easily be recognised in these art pieces. Huts, palaces and other buildings in the background of lush green plantation is the speciality of these paintings.

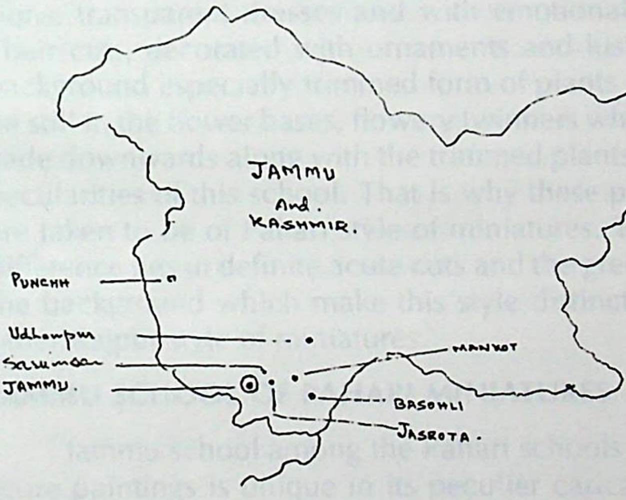
The styles of Bundi and Kota along with the style of Kishangarh were very popular among all the Rajput schools. They carry the characteristics of almost every school of Rajput style. Long protruding Mewari eyes, Jaipuri faces with Mughal touch are a few characteristics of this style. In the miniatures of Bundi, the scenic beauty of nature with lush green background, the beautiful cuts of the characters, though they lack the tenderness and sensuality, are the main features. Their attire is a *choli, Ghagra* and headgear in the form of scarf bound around their head, covering their hair. Several lady characters are shown with *Odni* or *Dupatta* covering the half portion of head and trailing behind. Male characters are shown wearing turbans and each and every one is having moustache. With the local atmosphere several paintings of frolics of lord Krishana have been painted. Slowly and gradually these artists attuned themselves with the right ways of decorations so that scenic beauty in the background emerged with full vitality. Figurative art, however, was superb.

Jaipur kingdom was also one of the most historic states of Rajputana. Raja Mansingh of this state was a very powerful courtier in the court of Akbar. In the same way, Raja Jai Singh was a powerful man in the court of Mughal King Aurangzeb. Thus there was a close relationship between the Mughals and Jaipur. This influenced the artists also. These artists painted the beauty of locales on Mughal canvas. Though the dresses of the lady characters are typically Rajasthani yet their faces are having Mughal influences. The lavish use of ornaments and beautifully ornamented dresses is the speciallity of these paintings. To highlight the characters, opposite and contrary colours are used.These miniatures also possess the ways and means of entertainment. Though the scenes of Mughal hunting styles are absent yet the greenery, flowers, tendrils, runners, twinners and trailers are painted with masterly and expert hands. Animals are also painted with the same expertise.

Jodhpur was also a princely state having links with Mughal Darbar. Jodhabhai, a princess of this state was the headqueen of Mughal King, Akbar. Several soldiers and courtiers in the court of Akbar were from this state. Jodhpur was once influenced by Jain art and architecture. Thus these paintings possess the magnificent world of colours, the tanks and lakelets full of lotus, atmosphere enriched with green vegetation and chirping of the birds, the shrubs covered with red, yellow and white flowers make the atmosphere more alive. Mewari red colour and paintings of Lord Krishana and the Mewari visage of lady characters make the viewers to think them as Mewari style of paintings but the flowered shrubs are of Mughal style. Even lady attire is a peculier Mughal style. Heavily ornamented and intricately designed blouses and long trousers have been used in these paintings. *Odni* covering a portion of head falls down at the back fixed near *Ghagra* and finally splashes the dust from the ground. A portion of the upper part of breasts is shown naked. The dresses of the princes and kings is like that of the Mughal courtiers and kings. Narrow trousers and many folded Mughalia turban decorate the male characters. Generally the upper portion of the body of the male characters has been shown naked. To show water, dark lines have been drawn in the background of simple colourless canvas. In the post-18th century, the ornamentation of the lady dresses was minimised. Only golden thread has been used in the blouses, trousers and *odnis* of the female characters. Flowers are absent in Bundi style of miniatures. Leaves have been coloured with heavy dark colours.

Kishangarh style is more close to the best Pahari styles. Kishan Singh, the king who was the founder of this kingdom was a great lover of literature, art and architecture as well as music. He was the disciple of *Bhakti* movement. In the same tradition, another king Sawant Singh was very fond of art and literature. He was a daring but soft-hearted feudal chief. In some paradoxical situations, a spell was cast on him by a maid named Bani thani. Both of them so enchanted the artists and the masses at large that they were painted as Krishana and Radha in several paintings. Their symbolical faces were painted by a famous artist named Nihal Chand. The local artists were also enchanted by this lady so much so that they painted the lady characters in their creations with the touch of the face of Bani Thani. Especially in the paintings of the frolics of Lord Krishana, SOME OF THE PLACES in J & K. WHERE MINIATURE PAINTINGS FLOURISHED.

Tentative map not to scale.


JAMMU
And.
KASHMIR.
PUNCHH
Udhampur
Saruinsar
JAMMU.
MANKOT
BASOHLI
JASROTA.

[illegible] the flowered shrubs [illegible] is a peculiar Mughal [illegible] intricately designed [illegible] been used in these paint- [illegible] to have been taken down at the back side. Such a figure [illegible] splashes the [illegible] [illegible] of the upper part of [illegible] [illegible]. The dresses of the princes and kings is like that of the Mughal courtiers and kings. Narrow [illegible] and many folded Mughal-like turban decorate the male characters. Generally the upper portion of the body of the male characters has been shown naked. To show water, dark lines have been drawn in the background of simple colourless canvas. In the post 18th century, the ornamentation of the lady dresses was minimised. Only golden thread has been used in the blouses, [illegible] and odhnis of the female characters. Flowers are absent in Bundi style of miniatures. Leaves have been [illegible] with heavy dark colours.

Kishangarh style is [illegible] of Rajput styles. Kishan Singh, the king who was the founder of this kingdom was a great lover of literature, art and architecture as well as music. He was the disciple of Bhakti movement. In the same tradition, another king Sawant Singh was very fond of art and literature. He was a daring but soft-hearted feudal chief. In some paradoxical situations, a spell was cast on him by a maid named Bani thani. Both of them so enchanted the artists and the masses at large that they were painted as Krishana and Radha in several paintings. Their symbolical faces were painted by a famous artist named Nihal Chand. The local artists were also enchanted by this lady so much so that they painted the lady characters in their creations with the stamp of the face of Bani Thani. Especially in the paintings of the frolics of Lord Krishana, the face of Radha carried the cuts of Bani Thani. Since the king was so enchanted and captivated by this lady, he used to observe her while singing, dancing away from his world of routine, the same mystic calm and quiet atmoshpere emerged in these paintings.

The red sky with dying sun was the background of these paintings. The architecture is not local at all but it seems Dwarka has been painted instead of Kishangarh.The fishes have been painted in the tanks and lakes.

The lady characters are like those of Pahari paintings.They have been painted with sensual expressions, transparent dresses and with emotional touch. Their cuts, decorated with ornaments and lush green background especially trimmed form of plants seem to be still in the flower bases, flowery twinners which cascade downwards along with the trimmed plants are the pecularities of this school. That is why these paintings are taken to be of Pahari style of miniatures. The only difference lies in definite acute cuts and the greenery in the background which make this style distinct among other Rajput style of miniatures.

JAMMU SCHOOL OF PAHARI MINIATURES

Jammu school among the Pahari schools of miniature paintings is unique in its peculier caricatures of figures and well balanced portraits of kingly characters and courtiers.

Jammu was the most powerful state among all the hill states, surrounding Jammu, in 18th century when Maharaja Ranjit Dev ruled over this kingdom. Hill states like Jasrota, Mankot, Basohli, Reasi, Udhampur, Bhumag, Bandralta and Bhoti owe much to the principalities of the central kingdom of Jammu. It was the centre of buisness and of art and literatures as well as the key route and gateway to the other hill states. The political turmoil in Punjab, owing to frequent battles it had to fight against the invaders, especially Nadir Shah, forced the peace loving community and some of the royal families to leave Lahore for Jammu. With this caravan came a group of artists.

A single family of artists, Seu and his sons, has only been traced out by the art researchers till now. It is assumed that there were seven artists in that caravan. Manaku and Nainsukh, the sons of Seu, made it possible to start a painting studio, small workshop in the reign of Maharaja Ranjit Dev. It was there that the future stylistic school of Pahari paintings took birth. At Samadian, a cluster of temples erected in the memory of the dead kings and queens at present near the bank of river Tawi, was the real workshop for these artists. During the reign of Dogra ruler Maharaja Ranbir Singh, some of the rare books and paintings of unknown painters and artists were shifted from Samadhian to Sh. Ranbir Sanskrit liberary, Raghunath temple Jammu, where from most of them have disappeared.

Raja Balwant Dev the younger brother of Maharaja Ranjit Dev was the exponent and the great connoisseur of art. Under his patronage Nainsukh created some exceptional pieces of miniature paintings. Raja Balwant Dev was gifted with the Jagir of Saruinsar surrounded by the scenic beauty of the dense forests. He became the independent ruler of Saruinsar. It was there that the famous artist brothers Nainsukh and Manaku painted some beautiful portraits of his patron. Manaku left for Nurpur, Basohli and then for Kangra but Nainsukh remained at Saruinsar till the death of Raja Balwant Dev when he migrated to the other Pahari states of Nurpur and Basohli.

Raja Balwant Dev was very conscious of his publicity. That is why he ordered his *Darbari* artists to portray his persons while he was performing his routine work. Nainsukh was free to select the subjects for his painting. Of course, the main person of his paintings used to be Raja Balwant Dev. He was painted with all his vigour and gusto. He had a notion of living for ages through these paintings.

Most of the paintings of this school are of individual nature. They are the paintings of a feudal Lord and his courtiers, his palaces of lakeside and also some rare miniatures of intimate moments, the Raja enjoying with his favourite queen. These paintings are devoid of any natural surroundings, the lush green atmosphere which is very prominent in Kangra paintings and Basohli miniatures. In fact, these paintings are created keeping the central figure of Raja as the main factor. With the death of Raja Balwant Dev these artists saw another era when there was no one to encourage them so that they left for other hill states of Nurpur, Basohli and Kangra. During the period of their stay, some of the most beautiful paintings were created but after their departure the workshop came to a standstill. Other junior artists, though, were working there but it was a routine work being supervised by the royal families.

The miniature paintings of this school are peculiar for the absence of nature. Flora and fauna along with the natural atmosphere which is the main characteristic of the Pahari schools of Basohli and Kangra, is cospicuously absent from the locales of these paintings. Even in the paintings of Garhwal school, spiky twinners and flowery trailers can be seen decorating the surroundings of the miniatures. The main stress is given to the expression and drawings of portraits, that too of the members of the royal family. There is no rhythm created by the stillness of the greenery as in Basohli school of paintings. There is no dreamy atmosphere, no romance, no silky bodies of *Nayakas* which are the essence of Pahari schools of Basohli, Kangra and Garhwal. Viewers are spellbound to see the beauty of carnal love, sustained in the mystic surroundings, woven by the different moods of the *Nayakas,* with the background of the scenic beauty adding glamour to the atmosphere. Women characters are covered with full sleeve blouses and long tight pyzamas with loose *Ghagras* which are some times transparent. These *Ghagras* are pulled back so as to reveal long manly legs. Long curved nose and tilted eyebrows prompted Jamila Brijbhushan to use a peculier term-aquiline features suggesting facial structure of an eagle. Clothings of the royal members and the kings almost resemble with those of the clothings painted in other Pahari schools. Long apron type upper garments and Mughal style turbans are the parts of these characters. Generally primary colours are used to create multimyriad images and also to have a multicoloured effect. Dark blue, yellow, and indigo create a strange sadness which weaves a gloomy atmopshere. This was essentially a school of portraiture.

Jammu style of miniature painting travelled in parallel waves of time till the regime of powerful Dogra Kings. There was also a transition period when Jammu was under the spell of attacks from Punjab and was subjugated by the temporal Sikh Chieftains. During this period the social, cultural and political atmosphere of this land was affected. Even the artists of that age could not prevent themselves from being swayed by the influence of Punjabi culture. The living standards of the characters were painted in accordance to the values of Punjabi

Darbar. The open and free atmosphere with a touch of vulgarity came to the surface. *Ghagras* of ladies were changed into *Lehngas* with half sleeve blouses while the male characters were shown wearing small shirt like undergarments up to the knees. The upper garments, during courtship and at most intimate moments, were generally absent. They were shown wearing peculiar Sikh turbans.

During the post 19th century, individual portraiture came to climax when the artists painted the royal character sitting in *Darbar* enjoying *Hookah*, surrounded by the attendants. But soon this type of portraiture ceased to exist. A new school of *Tantrik* paintings developed slowly. This was the post era of Maharaja Ranbir Singh, a patron of art and literature. During his reign, a sanskrit library was started with thousands of rare manuscripts. In due course of time it became an international institute of oriental studies. Under Ranbir Singh's patronage, hundreds of calligraphists worked day and night to copy the rare manuscripts. It was here that first litho printing press came into existence. During this period, the artists also tried on the technique of drawing the *Tantrik* paintings. Miniature paitings of this school create a peculiar atmosphere with the help of background of frilled curtains by the side of open windows and with a flowered carpet on which the main character is sitting in the centre enjoying *Hookah* and surrounded by a batch of courtiers, friends and servants.

Use of primary colours and lavish use of golden colour, prepared from pure gold leaves, in giving royal dignity to the crowns and pinpointing the dress of a royal figure again characterises the school of Jammu paintings but definitely these miniatures have not been able to arouse the sensuous atmosphere of scenic and body beauty that the Kangra and Basholi styles could do.

PUNCH STYLE OF MINIATURES

Punch was a strategic state before independence and it is still a very important town in the state of Jammu and Kashmir as it occupies the situation which is very important for the coutnry as well as for the state of J&K. It was the route for the Mughal emperors to reach Srinigar via Chingas. The rulers of this state were the Rajputs of Rathore clan who afterwards were converted into Islam. In the beginning of 19th century, Punch state was seized by the Sikhs as such the Punch state came under the rule of Punjab kingdom.

In 1922, during the travel of this hill state, J. C. French found a few frescoes on the walls of the inner cells of the *Kings' Harems*. He stated them to be of Kangra style. According to him these paintings were of early 19th century. He could not take photographs of the same but his observation showed that painting art did exist in this remote Pahari state in the beginning of 19th century.

Of the lot, four miniature paintings are lying in Lahore museum. These paintings are having the style of Guler school especially of the time period of 1755. Artists from Guler reached Chamba and Kangra in between 1755-1780 for the patronage of the local rulars. Perhaps a few of them might have reached Punch, the remote hill state in 1775. A few of the examples of this particular style show that the artists from Guler had reached this state even before 1775 and they might have influenced the local style. (Indian painting in the Punjab hills, W. G. Archer page 72) According to Archer the Guler impression is there in the paintings of Punch which are preserved in Victoria and Albert Museum. They are similar to Guler in the expression of nature. But in Punch school, the eye brows, the beauty, bodily structure, the romantic structure, architecture are more deep and arched and the acute facial forms are more beautiful. The lady chracters are tall but similar to those of Guler style. The paintings in the Victoria and Albert Museum of Punch style have been shown with dark tinge with brown colours and the plains and hillocks are shown with white and Sombre colours. It has maintained the local aspects also. Usually the maids are shown with the high caps which are indicative of Muslim origin. On one of the paintings Jamil Mussavir is scribbled in Persian. This type of paintings are not available in other Pahari schools. This aspect indicates that in 1775 the Punch style had attained its individuality.

Mr Archer had published many paintings of this school which belong to the era between 1750 and 1781. In these paintings many subjects of Darbar, dance, goddesses and saints have been covered along with *Nayika Bhed*. Most of these paintings could not find place in art galleries. That is why, this style is not known to the world of art at large.

Lady characters in Punch style are more prominent with tall figures, round heads and high foreheads. They possess long and narrow noses and their gestures are shining and full of glamour. The eyes are shown like lotus, open with the smile and shining. The Ghagras are shown with ankles culminating into multiple lines. The colour technique is quite local. In the drawings of the lakes dark yellow, Kesria, green or dark red or the brown colours have been used. While painting the hills golden colours with grey and dark brown tinges are used. Most of these paintings show the use of straight colours which were prevalent in the starting phase of the Pahari paintings. But sooner the shadows and tinges of other colours were tried in the wake of Mughal paintings. Due to the use of these straight colours, the caricatures, tanks, lakes and plains shown in these paintings lack the darkness, deepness and three dimensional approach which is prominent in Mughal paintings.

Like those of Jammu school, the buildings in this school are shown in grey colour but they are more splendid than those shown in the paintings of Jammu school.

THE SPLENDOUR OF BASOHLI PAINTINGS

About hundred kilometers South East of Jammu on the bank of river Ravi is situated the sleeping town of Basohli, once an affluent and prosperous hillstate of the Dogra chieftains, commanding respect among its neighbouring states mainly due to its strategic position. Suddently it became popular among the art connoisseurs and historians due to the treasure of invaluable paintings it possessed through the members of the royal family as well as their kith and kins. Situated on the plateau of the lower Shivaliks was a beautiful palace of the Dogra feudal chiftains the ruins of which still recall the splendour of its times. Vingne the English traveller was impressed most when he visited the palace in 1835, "When viewed at a distance of a few miles from the path to Jammu, it rises in relief from dark masses of lower ranges, with a grandeur that I thought not inferior to that of Heidelberg".

Once these palaces were profusely decorated with frescoes of *Nayikas* and *Nayaks,* love dalliances of Lord Krishna and Gopis and glued colourful paintings of the royalty. Besides, there were displayed the miniatures, painted with all the masterly texture.

According to Cunningam, in the second half of the 17th century, Mankote, a small hill principality in the East of Jammu, afterwards named as Ramkote, developed a school of portraiture which was very popular in the hillstates and the Punjab for at least a century. Though the style had the influence of the Mughal school, yet it evolved characteristics of its own. Raja Mahipat Dev (1660-1670) was an important patron of this school whose portrait is considered to be of earliest existence in these hills. From Mankote it travelled to Basohli in the reign of Kirpal Pal (1678-1693). Earlier paitings in this style depicted Shiva and Parvati, anecdotes from Bhagwat Purana and the famous Rasmanjari of Bhanudatta. Under the patronage of Medani Pal, this school underwent subsequent developments in sophistication. However, these royal patrons induced the great artists of Jammu, Guler and Nurpur to join the court of Basohli. Thus Nainsukh from Jammu and Manaku from Guler joined Basohli court along with Devidas from Nurpur. These artists and their progeny stylised the great Basohli Kalam. These artists produced beautiful series of the love episodes from the great epics besides paintings on other subjects. A serial of Bhagwat Purana paintings were produced in Mankote and another set was produced in Sujanpur. In the same way, three sets, of Rasmanjari were produced in the last decade of 17th century. One set is exhibited in Boston museum, second is displayed on the panels of Dogra Art Gallery, Jammu and the third is decorating the gallery of Bharat Bhavan. Varanasi. Another set of the same love poetry was produced in the same style, but at Nurpur, is preserved in Kasturba museum, Ahmdabad.

The canvas of Basohli paintings is a very large one. It includes various aspects of religion as well as those of the social milieu. In fact, in the love poetry of Rasmanjari, different aspects of a hero and a heroine *(Nayak and Nayika)* have been done with the help of gestures from love episodes of Radha Krishna. In early

18th century, Manaku painted the fanciful love episodes of Lord Krishna described in Geet Govinda.

The Basohli Kalam is characteristic of paintings of the simple village beauty. The physical and spiritual aspects of the hill-folk have come to life in a real and magnificent way.

The Basolhi Kalam possesses some distinct features. Contrary to Kangra and Guler styles of paintings the feminine visage of the ladies in Basohli paintings always possesses an angelic splendour. It is suggested, rather it is supposed, that the artists were much fascinated by the visage of the king Sangram Pal who became the feudal Lord of the State of Basohli in 1655 at the age of seven. According to Krishna Chaitanya the feminine visage was modelled on it.

The figures of ladies possess the receding forehead at the back, bent nose, small visage, bent chin and, above all the dreaming and half sleeping eyes attract the viewers most. The upper part of the male is generally covered. They put on garments like *dhoti* with an ornamented decorated apparel on their shoulders. The border lining of the miniatures is generally of yellow, red or crimson colour. The background of the paintings is always plain, light green, red or of light chocolate colour. The sky with full moon is depicted in certain miniatures. The background of these paintings is always plain. These miniatures are conspicuous because of stylised trees and folliage. Most of the paintings contain green beatle wings to represent jewellary.

The artists of this school were the skilful painters of colours, which are symbolic of particular rhythm in our life style. Red is used for love and passion, yellow for life and mirth, green for folliage and greenery and silver for glamour. Thus these paintings roused the feelings consonant to the colours used.

Basohli paintings are the epitome of stillness without any physical movement. They do not show any sign of running life. Krishna Chaitanya writes "figures become dramatic persons of great intensity. The latent action emerges in the strange stillness, there are no finely modulated gestures, none of obvious strategem of lyrical evocation. Postures and simple gestures in the individual or group are enhanced by the wash of monochrome colour, developing the figures, they seem enough to develop a high charge of feeling."

With mute trees, birds on still wings in the sky, no wind, no motion, life and atmopshere stand still with the figures of lovers full of passion do create a sensation of warmth that penetrates the hearts of the viewers with the shining brilliant colours and a life of intense internal movement excite the senses. This is the beauty and the peculiarity of Basohli paintings.

MANKOT SCHOOL OF PAHARI PAINTINGS

Mankot was a small principality among the erstwhile Pahari states which were supervised by the Jammu regime. Mankot depended upon its neighbourhood for its resources and general needs. However, due to the natural sources of water and fertile land, it was self sufficient in food and cereals; and to meet other day to day needs cereals were bartered.

Mankot is situated at about hundred kilometers north east Jammu, surrounded by small hills. Very little is konwn as far as its history is concerned, we find stray events from the chronicles of Jammu. Revenue records also speak of some chieftains. It was founded by Raja Manak Dev about 1275 AD. We learn about one Sital Dev who served the tiny state with the assistance of some courtiers. One of his able courtiers was Gokul who served his Lord with all sincerity. Sital Dev was a blind man but this handicap did not come in his way due to the able guidance of Gokul who rendered his services to his master from 1630 AD to AD 1650. Then we come across Mahipat Dev whose valour was woven in folk ballads of the region. He was a great warrior as well as a benevolent Lord of the area. He was devoted to the deities of Lakshmi and Narayana.

It is not sure who actually was the patron of this Kalam but the portraits of chieftains and the paintings done on various scriptures, especially a series of Bhagwat Purana speak of its origin in the 17th century i.e. much earlier than the paintings created in Guler and Kangra. Some of the art historians are of the view that it might be possible that Manak who created a series of paintings on the Ramayana and Bhagwat Purana might be the man behind these paintings. Manak created these series at Basohli in the first half of 18th century, but in Mankot such series were painted almost sixty years earlier. Definitely there was another set of artists who worked in this erstwhile state quite earlier than the migration of the famous family of artists, the family of Seu, in these hills. The peculiarity of these paintings lies in the treatment of the colours and feelings.

Art historian, B. N. Goswami tells us about Mankot school. "It dazzles us alike with its colour and intensity of feelings." Infact Mankot style was that of portraiture. Several portraits of feudal Lords and courtiers of Mankot find their place on the Panels of number of art galleries and museums throughout the world but what fascinated the art world were the series illustrated from the text given in Bhagwat Purana and Ragmala. A number of paintings of frolics of Lord Krishna, Krishn Leela and killing of demon by the Lord are epitomised with brilliant colours lined with crimson border and black interior fine lines. Light green and yellow green shades form the canvas of these paintings with lavish use of blue, yellow, red and dark colours, to create the architecture of the background buildings with terraces and turrets pointing upwards in the form of Chimneys of the castles elsewhere. The terraces and parapets are decorated with floral designs. The streaks of lines depict the rainy atmosphere, whereas dark colours with red wavy lines depict the dark clouds and the lightning effects, respectively.

The lady characters possess narrow heads which gradually line up with the straight but pointed noses. Large but lotus petal shaped eyes, well balanced hands with pointed fingers and small red-coloured lips, speak of the sensuousness of the beauty these artists have created. They are adorned with ornaments like beaded earrings, noserings, necklaces, rings in the fingers and heavy bangles of yellow metal. Lady characters are attired with transparent *Odni* which covers the back of the head and slides down to the back, touching the floor. The blouses are half sleeved and very short, hardly covering the cups of the breasts.These blouses are richly adorned with semi precious stones and profusely decorated with multicoloured threads. They wear *Ghagras* designed with multi folds and embroidered with gold threads.

The attires of the male characters clearly demarcate their status. The attendants and cowboys are dressed in half shirts and half trousers having a sash, *Kamarband,* bound at their waist. They cover their head with turbans. Most of the cowboys are painted with *Janghia,* a form of underwear, but nothing else on their body. Of course, they invariably wear the *Kamarband*. They are painted with peculier caps, wound with fascinating coloured cloth pieces as their headgears. Even Lord Krishna and his elder brother Balram, are shown with underwears but with golden crowns as headgear which set them apart from the cowboys. The rich and the men of status have been painted with full gown-like attires which go down to their knees and coloured Mughalia style of turbans as headgear. Men in the courts are painted with dark moustache.

Paintings of the animals are done with due acumen, especially the figures of the horses are drawn with meticulous details and in such a sequence as to look alive. They are drawn exactly as according to the details given in *Ashv Shastra*. The foliage, the trees, trailers, twinners and runners are so remarkably created that they form an atmosphere unlike the Basohli style that the famous art critic Archer had to comment :

"Although at first sight dependent on Basohli painting as in details such as the treatment of domestic architecture, the use of brilliant colour, large and eloquent eyes, rosettes for foliage and poetic colour for tree trunks, it differs sharply from Basohli paintings proper in its swirling rhythms, the impulsive eruption of its strong and sturdy forms, the insouciance with which the shapes are hurled around, the avoidance of all rich or intericate details, its dramatic concentration on basic essentials, and perhaps, above all, its air of swaggering elation".

These paintings were mistaken for Basohli style as rightly said by the art critic, due to their similar acrhitectural designs but a number of portraits of the feudal Lords of Mankot, found along with these paintings, clearly indicate their origin at Mankot. Moreover, the paintings of foliage as well as the remarkable sharpness in the creation of animal world, especially the horses, make these paintings distinct from those of Basohli school.

Most of these paintings carry captions on the top of the canvas, in crimson borderlines, scribbled in Takri. However, no name of the creater of these paintings has, upto this time, been researched. Perhaps, they were the employed artists and were not allowed to give their names on these paintings. However, their style and peculier treatment of the impulses and colours, make them distinct from other Pahari schools. It may be possible they belonged to the soil and after pouring in years of hardwork and training, they might have reached the capacity to create such beautiful paintings.

Lalit Kala Academy has published six paintings of this school. They include :

1. In this painting the episode of change of babies has been depicted. Vasudeva, after changing the new-born girl with baby Krishna is shown with the baby girl proceeding for Mathura while Yashodha is painted suckling young Krishna and Nanddeva is painted accepting the congratulations from a maid serving Yashodha. Narrow heads of the lady characters are conspicuous of this school of paintings with brilliant colours. Nand deva and Vasudeva are adorned with Mughalia style of tubans as their head gears. Nanddeva is shown with gown type of attire, and bearded, with oblong protruding eyes, whereas Vasudeva is painted with less elegance, attired with half-shirt and half trousers and a baby in his lap.

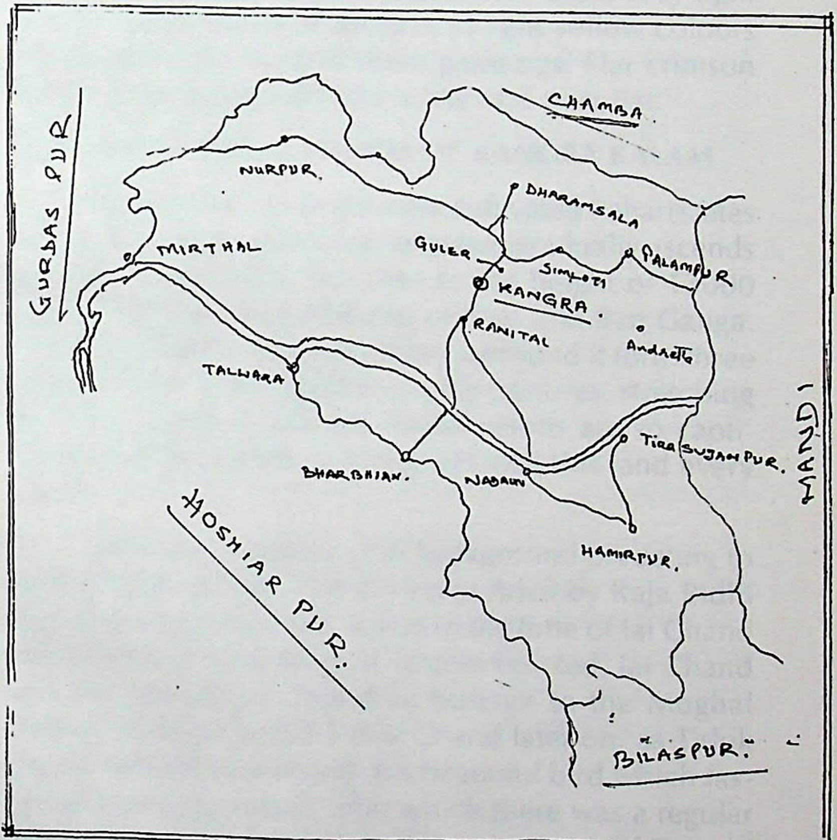
2. In this painting, young Krishna is painted with twin Arjuna trees stylised in the form of corymb. He

uproots the trees thus salvaging the two yakshas who were cursed to live in tree forms. The other part of the painting is the portraiture of Yashodha and her maid in exclamation, who were worried about the noise due to the uprooting of the two trees.

3. In this painting Lord Krishna is shown fighting with Keshi, demon in the form of a horse. The horse is painted in gait while Lord Krishna, with his one arm in horse's mouth, is shown dragging it with a stick.
4. This painting is divided into four parts. One shows Yashodha with Nanddeva. The second part with two carts while as the third part is painted with cowboys assisting their herds of cows with the backdrop of trees and the fourth part is painted with Lord Krishna fighting with a demon in the form of a calf. In the backdrop, there are the same type of trees as stylised in the third part.
5. In this painting, Lord Krishna is shown along with three cowboys and his elder brother, Balram curing the back hunch of Kubja. Both Lord Krishna and Balram are adorned with almost the same type of attire and crowns but Krishna his definitely an edge over Balram with a long garland. Lord Krishna is painted with dark blue colour whereas Balram is painted in milky white and the cowboys in natural body colours.
6. This painting is the culmination of the drama played between Lord Krishna and Kansa. Lord Krishna is shown pulling Kansa from his sovereign seat by hair and Balram, his brother is shown assisting the Lord.

Places of miniature paintings

Tentative map not to scale.


CHAMBA
GURDAS PUR
NURPUR
DHARAMSALA
MIRTHAL
GULER
SIMLOTI
PALAMPUR
KANGRA
RANITAL
Andretta
TALWARA
TIRA SUJANPUR
MANDI
BHARBHIAN
NADAUN
HAMIRPUR
HOSHIAR PUR
BILASPUR

uproots the trees thus salvaging the two yakshas who were cursed to live in tree forms. The other part of the painting is the portraiture of Yashodha and her maid in exclamation, who were worried about the child due to the breaking of the two trees.

3. In this painting Lord Krishna is shown fighting with Keshi, demon in the form of a horse. The horse is painted in gait while Lord Krishna, with his one arm in horse's mouth, is shown dragging it with a stick.

4. This painting is divided into four parts. One shows Yashodha with Nandadeva. The second part with two carts while as the third part is painted with cowboys assisting their herds of cows with the plantation of trees and the fourth part is painted with Lord Krishna fighting with a demon in the form of a calf. In the backdrop, there are the same type of trees as depicted in the earlier part.

5. In the painting, Lord Krishna is shown along with three cowboys and his elder brother, Balram curing the back bunch of Kubja. Both Lord Krishna and Balram are adorned with almost the same type of attire and crowns but Krishna has definitely an edge over Balram with a long garland. Lord Krishna is painted with dark blue colour whereas Balram is painted in milky white and the cowboys in natural body colours.

6. This painting is the culmination of the drama played between Lord Krishna and Kansa. Lord Krishna is shown pulling Kansa from his sovereign seat by hair and Balram, his brother is shown assisting the Lord.

There are some definite indications of the style of this school which can be observed through these paintings.

Generally these paintings are divided into several portions, at least two and the female characters are decorated with the attire already discussed. Light yellow or light green colour has been used as the background. Same type of plants resembling the palm trees are prominent in these paintings. Crimson red, blue, red, light green, body colours in addition to light yellow colours are prominently used in these paintings. Flat crimson border lines along with black lines are peculiar.

THE TRANSPARENT TOUCH OF KANGRA KALAM

Kangra was one of the most cultivated Pahari states rich in fruits and vegetables. Its plateu gradually ascends from the base of the Shivaliks to the height of 13000 feet. it is fed by the tributaries of Beas and Ban Ganga. Chamba, Mandi and Guler states surround it form three sides. Its lush green plateaus, wide pastures, stretching for miles together, and the health resorts are so captivating that thousands of foreigners visit this land every year.

The state is historical in background predating to the Mahabharat era. The state was ruled by Raja Bidhi Chand during Akbar era. It was in the time of Jai Chand that a conflict with Mughal empire erupted. Jai Chand sent his son Tirlok Chand as hostage to the Mughal Darbar. Jahangir killed Tirlok Chand later on, as Tirlok Chand refused to part with his beautiful bird which fascinated Jahangir much, after which there was a regular war between the Mughals and the chieftains of Kangra. However, Kangra adopted the strategy of guerrilla war as they could not face the huge army of the Mughals.

This conflict went on till the post Aurangzeb era.

The artists from Mughal courts migrated to Kangra like other retinue of the artists spread throughout the Pahari states of Jammu, Basohli, Mankot etc. It was during the reign of Sansar Chand, who became king in 1775 in his early decade a real patron of art and culture, artists were welcomed with all the smile. Slowly and gradually Sansar Chand gained the favour of his courtiers and the general masses. He was a generous Raja, listening to the problems of the masses with sympathy and tried his best to make the people happy and prosperous in his early years of regime. Above all, he was fond of paintings to the extent that several artists from different parts of north India came there to work under the patronage of Raja Sansar Chand. According to Moorcroft who visited Kangra "Sansar Chand has a taste for the arts which would have been magnificent, had he possessed the means, and resources. He is more generous than suits his finances. Although his liberality is occasionally shaded by efforts of parsimony.... he is fond of drawings, keeps several artists who execute the minute parts with great fidelity but are almost wholly ignorant of perspective. His collection of drawings is very large".

It was in the starting of 19th century when Gurkhas dominated the state of Kangra, and much of its territory was annexed by them. Despite hardships and intrigues, Raja Sansar Chand continued his efforts in inspiring the artists. This style of painting became so popular and captivating that it represented Pahari art as a whole.

Kangra paintings are unique in style and treatment. Among all the Pahari schools, Kangra paintings emerged as most powerful and predominantly acquired the place which other schools could not. The beauty and characteristics of Kangra painting are well expressed by Coomaraswami, "Sensitive, reticent and tender, it perfectly reflects the self control and sweet serenity of Indian life, and the definitely theocratic and aristocratic organisation of Indian society".

The beautiful cascading colours with all the vitality and assonance, sentimental appeal having compelling and abounding animated love themes, transparent body curves and the charm of the slender figures are but a few features of Kangra miniatures. It is the beauty of echo of rhyme and sentiments in colours.

It was Basohli school flourishing on the right bank of river Ravi which lent its aura to Kangra and its vicinities on the other side of the river. With very simple and popular episodes and with limited technique of blending colours with all the vitality of their emotional forces, the artists built their castle of myriad images, created with the background of medieval *Bhakti* movement symbolising the relation between body and soul. The subjects of these paintings ranged from the Vaishnav cult to the classical epics.

Themes of these paintings

It was Ramanujacharya who propagated the *Vaishnav* cult. According to this cult Lord Vishnu is the incarnation of great gods while Lord Krishna incarnates Vishnu. Love of Lord Krishna for Gopis is but the relation between soul and body. It was Jayadeva, a famous poet of Birbhum, West Bengal, who created an immortal love poem in a number of cantos, it was named Geet Govinda. He was offered a beautiful girl named Padmavati, who otherwise was being offered to Lord Jagannath but in a dream Lord Jagannath ordered the father of the girl to offer her to Jayadeva which he did with profound respect. Jayadeva, a gifted poet was overwhelmed with the beauty of the girl and created the magnificent love epic, Geet Govinda, in which he personifies the love for Padmavati as love of Lord Krishna with Radha, the spiritual beloved of the Lord. Milkmaids who tempt Lord Krishna are five senses of smell, sight, touch, taste and hearing. The love episodes given and narrated in this book have been personified by the artists of miniature paintings. Ramayana recreated by Saint poet Tulsi Dasa is another subject woven in these paintings. They include Ram Darbar, Rama-Ravana battle and of course, the episodes related to the exile of Lord Rama. Sat Sai created by Bihari was also popular among these artists, especially the couplets highlighting the physical charms of *Nayikas* and their sensual gestures. Other Hindi poets, especially who created love lyrics with all the romantic touch, were the inspiration for these artists. Thus paintings depicting different forms of *Nayikas* and personifying the twelve months of the year were created with acumen and cute touch. In these paintings of *Baramasa* the natural elements have emerged with all their vitality and force. While painting each month its characteristic and change in climate and season was considered with due observation and as per the descriptions given in these love lyrics. Even emotional renderings and sensual expressions were duly painted with details provided in these scriptures. Other themes include the love episodes of the plains which include the romantic sensations of Heer Ranjha, Mirza Sahiban, Sohni Mahiwal etc. Thus on one side it was the worldly sensuous love of lingering *Nayikas* for their lovers and on the other side they symbolised the love for higher self i.e. the spiritual recognition.

Clothing and attire

Kangra is very close to the plains hence the characters of its paintings used Punjabi attires like shirt, popularly known as *Kameez* and *Dupatta* to cover the bust on *Kamees.* Women characters were painted with *Suthan,* a peculiar type of female trousers which are typical of the land. They were usually red or black in colour. They are also painted with *Lehangas* and *Cholis* which are bound at the back with two strings. The back is open. Men are painted with turbans having *Kalagi, Jama* on the upper body which cascades down their knees over the trousers. They are shown with a cloth piece, *Pataka* on their shoulders and a piece of cloth fastened at the waist like that of the style of Mughals attending the courts. Feudal Lords and other courtiers were painted in Mughal attires. Lord Krishna, however, is painted in yellow *Dhoti* and peacock-plumed crown on his head. The commoners, cowboys and villagers have been painted with *Langoti or Janghia* to cover their lower parts of the body and a simple cap on their head. The curves of these clothes are so cute that they make the characters full of life. The *Dupattas* are decorated with silver lining at the borders.

Ornamentation and jewellery

Ladies are shown with richly decorated ornaments like earrings, nose rings, *Karan Phool, Kundal, Besari* in the nose, necklaces and richly adorned bangles of yellow metal. Rings in the fingers and toes, *Tika* on forehead and *Kara* or *Bajuband* in the arms are the other ornaments shown in these paintings. Male characters especially the members belonging to royal families and courtiers are shown decorated with necklaces and rings.

Style and technique

The Kangra school of miniature paintings flourished at three places, Nurpur, Tira Sujanpur and Guler. Nurpur being very near the Punjab, imbibed Punjabi culture and many of the paintings created do speak of Punjabi dress, locale and impressions. But Guler style was superb having unique features of its own. In addition to the subjects mentioned above on *Vaishnav* cult the artists painted the persons of the chieftains and the courtiers in their routine busy life. Thus portraits of Rup Chand, Man Singh, Vikram Singh, Raj Singh etc. were painted. Raja Govardhan Chand (1744-1773) was the great patron of art and culture. Maximum facilities were provided to the artists during his reign. They were honoured for their magnificent creations thus he encouraged the artists to give life to new ideas in colour. It is in his period that maximum paintings were painted. But the style came to climax during the reign of Prakash Chand. Tira Sujanpur was the other place where multimyriad images were created. Raja Sansar Chand was the greatest patron of this school.

The Kangra school is specifically mentioned for its locale and its relation with the soil. "The style has a unique sense of freedom and is closely connected with the soil. There is not self consciousness, no studied emotions, no attitude. It is free from stress of exaggerated personality and deliberate individualism and the painting is nothing but music in colour", opined M.S. Randhawa.

The main features of Kangra paintings are the fine and delicate curves highlighting the body lines. Brilliant colours used spellbound the viewers. Minute details in colours and lines is other feature of these paintings. For drawing the paintings in this style, three steps were considered important enough. The masters used to draw the sketches with light colours and fine brushes followed by whitening and smoothening the surface of the paper so that the brown surface of the paper was completely changed with only a bit of impressions of the sketchlines remaining for the guidelines of the artists who afterwards draw the caricatures and colour them accordingly. Generally, the colours were applied by the assistants. Pure colours were used so as to maintain the brilliance which are still glowing even after the expiry of two hundred years. Red, yellow and blue primary colours were used so as to create the brilliance. Occasionally other colours were also used which were prepared after combining the primary colours and the required tinge was made available to the assistants.

These artists had not set principles and perspective, most of the paintings done were inspired from their imagination. That is why the features of the characters drawn were remarkably different from those of the features of the characters drawn in other Pahari schools. According to M.S. Randhawa, "The human figures, particularly of women, were mostly drawn from memory and this explains the similarly of female faces with gazelle like eyes, straight noses and rounded chins. Each artist evolved his own formula for the portrayal of faces, and though the Kangra art is anonymous, it is possible at times to identify the work of individual artists. Almost all the faces are drawn in profile. Perhaps it was easier to do so, but it may be that the beautiful chiselled features of Kangra women are effectively portrayed in this manner." Though it is rather impossible to portray same type of face if the artist had to portray from his memory but perhaps. M.S. Randhawa meant to say that they were portraying almost at a time and were having the same type of face in their mind while portraying these characters.

Artists and creators

Very little is known about the artists of this school with the exception of two artists whose signed paintings could be recognised by the art historians and the critics. These are Fattu and Kushala. Some more artists are mentioned by the art historians they are Vasia and Purkhu in addition to Padnu and Doukhu who were working in this field at the time of Raja Sansar Chand. But the most celebrated artists of this style of Pahari paintings were the family members of Seu. His two sons Nainsukh and Manaku were the most demanding artists of this style. A scholar of art frank visited the great grandson of Vasia, Lakshman Das and got some information from him about other artists who were working in the workshop under the patronage of Raja Sansar Chand.

Foliage and other elements of nature

Almost all the corymb plants are drawn in these paintings, mango, banana, banyan, pipal, Jamun, kachnar etc. are the main trees painted in this style. Runners, twinner, trailers and tendrils with alternate leaves and flowers are frequently painted. Flowery herbs and shrubs with streaks of white flowers cascading downwards were painted as style which is the peculiarity of this school of miniatures. Lush green plains are also drawn with beautiful landscapes of the Beas valley. Water tanks and lakelets are painted with lotus and Nimphea. Green, yellow and light blue colours are used to paint the vegetation. W.G. Archer has analysed symbols in these paintings. The tendrils and twinners entwining the trees like banana or mango are symbolic of physical love in between the *Nayaks* and *Nayikas*. Other sexual symbols include the serpent as the personification of phallus, banana tree symbolic of male power and body while the tendrils and twinners as the female energy.

MINIATURE PAINTINGS, GULER SCHOOL

Guler was a small hill state Sandwiched between the famous hill states of Kangra and Nurpur. Guler, according to a legend, came into existence after a shepherd saw a goat and a lion drinking water from a pond and to commemorate the memory of the shepherd, the name of the locality was named Guler after Gwala-the shephered. As legend goes, the shephered was killed by the feudal Lord so as not to disclose the story to the world. Ironically the same anecdote is recited about the nomenclature of Jammu also, that Raja Jambulochan also saw a goat and a lion drinking water from the same pond at Purani Mandi Jammu where capital of the hill state of Jammu came into existence. The fort of Guler was built by Raja Hari Chand and named it as Haripur after him. The fort is in ruins now a days but history still exists. It was in the reign of Raja Govardan Chand that the school of Guler paintings flourished there. Govardan Chand (1745-73) was a great lover of art, especially paintings. He encouraged the artists to settle there and start a workshop. He married a princess from Basohli and in return gave away his own sister to his brother in law so as to strengthen the bond of relations between the two hill states. He patronised a number of artists from elsewhere, among them the best was a family of a celebrated artist Seu especially Nainsukh. The great artist of style might have travelled to Guler after the death of Raja Balwant Dev of Jammu. The son of Raja Govardan Chand was also very fond of paintings. Like Balwant Dev of Saruinsar Raja Parkash Chand was always inspiring his court artists to portray his person in his routine activities so as to be perpetuated in history. He made his artists to portray his person, his courtiers and even his private affairs. Like Raja Balwant Dev he would call artists in his *Harem* and ask them to portray his private moments. Bhup Singh the son of Parkash Chand who became the Raja of Guler, did not like the extravaganza of his father that is why most of the artists retired and went out of the state to seek another patronage which they found in the state of Kangra. In fact it was the Guler Kalam which played a decisive role in making Kangra Kalam famous in the world of miniature paintings. As W.G. Archer says "The state of Guler played a decisive part in the development of Pahari painting in 18th century. Not only did it develop the greatest art of delicacy and charm but the final version of the Guler style was taken to Kangra in about 1780, thus becoming the Kangra style itself". Perhaps this is the reason that the Guler paintings cannot easily by distinguished from the Kangra style. Like those of the Jammu school of paintings, the main features of the feudal Lords became the central point of these paintings.

Parkash Chand's personality was the central figure which became the pivot of these paintings. Jamila Brij Bhushan in her book. The World of Indian Miniatures' states "As in Kishangarh, so in Guler, the special features of the ruler became distinguishing mark of the painting of the area. Parkash Chand's slightly tilted chin became a hallmark of Guler work. Guler turban is really a piece of cloth tied over a helmet whose tip shows through. *Jamas* are long and sashes thick, being either plain or striped but not really ornamented."

These artists painted a number of love themes, more frequently Krishn Leela, anecdotes from Bhagwat

Puran but above all the emotional paintings of Geet Govinda. Dr. S.S.Charak, in his book, history and culture of Dogras, which he compiled on the basis of manuscripts by A. H. Bingley and revised by A. B. Longden states, "These artists painted series on the Bhagwat Puran, the Geet Govinda, Keshav Dasa's *Baramasa* and *Nayik -Nayika Virah*, Bihari's Satsayya and the Raagmalas. In addition to the subjects mentioned above, these artists did draw fine portraits of their masters. The Ramayana theme became particularly popular with the artists and the patrons in Jammu hills where the episodes from Ramayana were painted with minute details. Siege of Lanka and Rama's battle with Ravna were the popular themes of these paintings. This epic has provided rich material to the miniature paintings as well as to the Murals. Almost eighty such paintings on this theme were lying in Bhuri Singh Museum alone belonging to various Pahari styles.

Andrew Topsfield of Victoria and Albert Museum also acknowledged the work of Guler court in his book, Indian Court Paintings. According to him, "A religious subject in the early Guler style combine the new technical refinement with the devotional feeling taking the form of tender domestic observation. Shiva is shown sewing a garment, while Parvati strings human heads for his necklace. Their sons, many-headed Kartekey and elephant headed Ganesha, who play with Shiva's cobra, sit beside them while their respective vehicles, the bull, lion, peacock and rat wait in attendance. Versions of graceful Guler idioms were developed in several courts, such as Garhwal to the south east". He further states, "As in earlier period of Indian painting, the luxuriant burgeoning of nature serves to enhance and express the emotions of human figures. Krishna is as usual shown as an elegant, princely figure, perhaps akin to the young Sanasar Chand. As at Guler, scenes of Zanana life were also charmingly rendered with increasingly curvilinear rhythms as in scene of ladies throwing powder and squirting water at the spring festival of Holi".

The main features of Guler painting include the prominent faces of the characters with thick eye brows. The nose is occupying the major portion of the face. It runs parallel to that of the forehead. Big and deep eyes fascinate the viewers. The background of the greenery and rich plantation like those of the Kangra paintings are much in vogue in these paintings. Banana trees, plants with broader leaves and very few flowery plants in the background make the drop scene. Red, crimson, sky and blue colours are used in abundance in these paintings. Animals like cows, calves, snakes and other pets are painted in these paintings. Peacocks with erect tufts as if going to dance, swans, sparrow and parrot pairs have been painted at large. These paintings are generally without the border lines. However, a few of them possess dark coloured border. Most of the paintings are having light shaded canvas on which the main work is done. A few of them are painted with the background of cream colour. These paintings are having their own peculiarities yet they don't possess the charm of romanticism for which the Kangra paintings are famous.

Chamba School of Miniature Paintings

When the styles of various Pahari schools were established especially of Basohli, Jammu, Kangra and Guler, other Pahari states were also trying their hard to create such paintings which could establish the style of their own. There was a competition among these Pahari states over this subject. The feudal Lords of these states started workshops to train the budding artists so as to form a caravan of their own. In this way, the hill states like Udhampur, Reasi, Bandralta, Chamba, Kullu, Mandi, Bilaspur etc. tried their best to create new horizons in this field but with some exceptions they could only paint folk paintings.

Chamba is famous for its natural beauty, dwelt in a valley on the bank of river Ravi and shadowed by the Himalayan range it was popularly known as Champavati in the pages of history. Bharmour was the capital of this hill state. It is situated about 61 Kms. from Chamba. Sahil Verman, the feudal Lord of this state in 970 AD was a religeous minded man who created this state and gave it the name after his beloved daughter named Champavati. In the beginning of 18th century, the Lords of this state invited the artists from other Pahari states of Nurpur and Kangra where this style had already made its mark. Some of them came to Chamba and settled there. That is why the miniature paintings of this schools owe much to the styles of Nurpur and Kangra kalams. Later on, in the beginning of 20th century Raja Bhuri Singh, the great lover of miniature paintings, collected a number of such paintings and started a museum in the form of an art-gallery, which afterwards, was converted into a full-fledged, museum. It has now been declared as the state property. Bhuri Singh museum is situated at the bank of river by the side of Chougan of Chamba. It is enclosed in a spectacular building spacious enough to accommodate the articles of art and craft of this region, in addition to the miniature paintings of different schools. A number of Chamba paintings have also been displayed alongwith the other artifacts. They include the spring stones and articles meant for decoration. A number of carved wooden images and the statues of gods and goddesses have also been displayed. Generally, the paintings displayed carry the impression of Kangra school but a few of them do carry

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the touch of the locale of Chamba.

The style of Chamba paintings can be ascertained by keenly observing the faces of the female characters painted in these paintings, otherwise the surroundings and the atmosphere woven are very much attuned to the style of Kangra paintings.

Swollen lips with pressed visage, deeply carved eye brows, big nose and the broad forehead dominating the whole face are the main features of these paintings. The neck is too small and fluffy in comparison to the whole body. In fact these paintings are more close to the folk paintings. Minute details and the beauty, which charms the viewers in the miniature paintings of Kangra and Guler, are absent in the paintings of Chamba style. It might be the transitory phase when the folk artists were trying to portray the fine portraits. There are a few pieces which can be placed at par with the paintings of Kangra, Guler and Basohli schools. There is a painting of Radha Krishna, flanked by a maid with a tuft of peacock feathers, with which she is airing the couple. Another lady with a *Gaghara*, through which a tight trousers. is peeping out, has ben shown offering flowers in a saucer to the couple. Two instrumentalist ladies are playing on *Sitar* and *Dholak*. Radha Krishan are sitting on a wooden seat supported by a cushion. The floor is carpeted with a beautifully embroidered carpet, having red coloured flowers woven with the acumen. In the background is a structure of a building with protruding parapets and painted roof with flowery twiners culminating into three exit Chimneys. The space is beautifully distributed so that the greenery makes the scene pleasant enough created by the fangs of the trees painted intermittently with the flowered branches which run out of the stem. The flowers are white in colour arranged in racemose style. One thing peculier enough of these painting is that Lord Krishna has been painted with Mughal dress of Royal courts. It is of yellow colour. Two necklaces of various sizes decorate the whole attire. These necklaces are of white beads having two pearls prominantly displayed against the blue visage. The crown of Lord Krishna is of yellow colour studded with precious stones. Radha is painted with half sleeved blouse and flowered Sari with green colour border. She is also putting on two necklaces of the same style but they are smaller in size. All the lady characters shown are decorated with richly adorned ornaments of yellow metal. They are having well prominent eyes with arched brows. Though the lady characters are well balanced but the neck of Lord Krishna is painted fluffy and short as compared to his body.

Chamba paintings are painted in red crimson, yellow and green colours. Blue colour is very rarely used in these paintings. Almost all the paintings possess red border with black inner lining. The background is shown in white or in light shades with skytinge. The structure of plants is like that of the paintings of Kangra or Guler styles, with open flowery twigs; flowers are arranged in ecropetal succession and they are white in colour. In some of the paintings, with green foliage, red-coloured flowers are also used. Animals like cattle again are having balanced bodies but fluffy and short necks in comparison to the whole body.

MINIATURE PAINTINGS KULLU STYLE

The hill state of Kullu was famous for its artistic expression. Folk paintings on birch bark were in vogue in this hill state for centuries together however, nothing is available now as evidence but the history and the folk traditions speak the truth. However, the miniature paintings found so far do possess the folk touch. It was in the middle of 18th century that this school came into existence. Raja Pritam Singh the Lord of Kullu, in those days, was the great lover of art and literature. It was due to his efforts that a workshop for the artists was established.

Kullu is a beautiful town with slopy and terraced fields which bewitch the tourists and the trekkers alike. One can have splendid view of the Himalayas from its cliffs. The creative mind is enchanted by its natural surroudings. According to art critics and the learned reviewers these paintings are the blending of rustic background with classical touch. In other words, we can say that these paintings lack the acumen, shrewdness and the sharpness of the artists. They look more like folk paintings. Straight emotionless faces, flat and flabby bodies, especially the females are devoid of the feminine looks. They are shown as having manly looks. The contours of breasts are absent, however, they are shown with two cricles on two sides of the chest. Either the artists were not in the know of the effiminate aspects of their characters or they were too shy to portray this part of the body. Open big eyes, flat faces and long hair, which cascade down the shoulders, are the main features of the paintings. Ladies are shown with armed blouses which almost cover the waist overlapping the upper part of the *Ghagra* of many folds. Most of them are shown in *Saris*. different ornaments like earnings noserings and *Tika* on their forehead are the main decoration done with yellow metal. Bangles and toerings are the other ornaments decorating the persons of the female characters. *Nayikas* are shown with covered heads and almost exposed bosom.

Male characters are shown with cap or Mughal style turbans on their heads, in addition to Mughal court attire. They tie a cloth piece at their waist. Red colour is used frequently to paint the clothings Yellow, pink, light pink colours are also used here and there. The status of the male characters can be distinguished from the dresses they wear. The poor or the cowboys are shown with turban on their head but upper parts of their body is exposed fully without a piece of clothing whereas the royal persons are shown with decorated and stylised turbans. They wear long apron type of attire with trousers. The conspicuous characterstic of these paintings is the prominence of vegetation and lush green background. On the white or light coloured canvas, light coloured flowery plants emerge in the background. The trimmed still plants as shown in the miniature paintings of Basohli school form base of Kullu miniature paintings too. The trees include banana, weeping willows, pines and conifers. Most of the paintings have been painted with pine trees at the background and pair of birds like parrots sitting on them. These plants are drawn in dark green or red and yellow colours. Among the birds peacock, parrots, kingfishers and kingswans are frequently drawn. Among the cattle cows, calves and other pets are drawn at large. Deer, rabbits and snakes also appear in a number of paintings. The paintings of these animals has been drawn with minutest details but no care has been taken to draw the upper part of the animals, resulting in the paintings of unbalanced animals. The necks of these animals are thick and flabby in comparison to their body. But the birds have been painted with due acumen. Sometimes peacocks sitting on the trees are more prominent than the trees. Even the human figures are not drawn in proper sequence and order. Most of these figures are unbalanced. The throat or the inner necks of these paintings have been shown swollen as if they are the patients of goitre, morbid enlargement of thyroids. either there might be more patients of this disease or these figures have been drawn unevenly.

These paintings are bordered with dark red or chocolate colours, having dark lines in the internal frames.

A few of these paintings are lying on the panels of Bharat Kala Bhawan, Varanasi and a number of these paintings have travelled the whole country and even have crossed the borders to find their place on the panel of different museums and art galleries, outside of the country.

Miniature paintings Garhwal style

Garhwal was one of the most beautiful hill states among its counterparts in northern India. Though it had all the natural resources but they were not exploited fully during the feudal regime. Since this state was very near Punjab and Delhi, the capital, the political scenario there affected this part frequently. It has borne the brunt of political and social turmoil and tasted it with all its bitterness. Nature has vested in it the beauty of its essence but the difficult terrain and geogaphical situation made its inhabitants hardworkers and they were all set for toiling for their existence.

Garhwal style of the miniature paintings came into existence in the time of the Mughal king Aurangzeb when his nephew Suleman Shikoh approahced its chiftain Raja Prith Pal Singh (1638-1660) to escape the wrath of his uncle. He was also accompanying two artists Shamdas and his son Hardas. Suleman Shikoh was handed over to Aurangzeb through his courtiers but the artists remained in Garhwal state who after wards sought the patronage of the king and established their workshop in Garhwal. Moula Ram in third generation of Hardas was a great poet as well as a great artist who established Garhwal school of miniature paintings. In fact the forefathers of Moula Ram were goldsmiths trying their hand in the field of painting also. That is why there is nothing mentioned in the history of art about them. Moula Ram himself mentioned his father as an artist in his poems. A few of his paintings have also been discovered. That is why most of the art historians name Moula Ram as the originator of the Garhwal style. But of course these paintings are quite different from the paintings of post Moula Ram era.

While viewing the paintings of Moula Ram and his pupils one can easily infer that they possess the impression of Mughal school. Mukundi Lal, the art critic, who has done some tremendous work in this field states that while observing the famous painting of *Mastani* by Moula Ram no one can judge that it is a Pahari style. It is very close to the Mughal style of painting. It is only the poetical renderings of the artist scribbled on the painting which makes it authentic.

MASTANI CHAAL MAST SHARABI, BAITHI APNE KHANE MEIN
SUNE RAAG JHUKI JHUKI, SAKHI PYALA DE DASTANE MEIN
PIVAT BAR BAR PYALA, PHIR MANGAT TARATAR DONE MEIN
KAVI MOULA RAM MUSSAVAR KHA INCHAT TASVIR RIJHANE MEIN.

This is the painting of a princess who has recently taken bath but has not been yet dressed up. A Muslim Bandi (maid) sitting on her left side is offering the goblet of wine. Another lady sitting infront is playing on *Tanpura*.

The paintings painted afterwards are having clear impressions of Kangra and Guler Kalams.They possess distinct features of those schools. Moula Ram addmitted in a handwritten script that he has painted a few pieces from the paintings of Kangra school. There are several instances that a few of the artists had gone to Garhwal from Kangra. Two of the pupils of Moula Ram, Chaitu and Manaku came to limelight in the reign of Maharaja Sudarshan Shah, Manaku, it is assumed, travelled the Kangra and other hill states where he studied in a number of workshops meant for this style of miniatures. He was a famous artist of Pahari schools of miniatures and got experience from the working of different artists of various Pahari schools. Art critic Archer states in the introduction of Garhwal paintings that there developed the style of painting in Garhwal, supple romantic and fascinating with sublime touch similar to those paintings finding their place in another hill state of Punjab, Kangra. According to Archer, both these styles are the outcome of Guler Kalam. He also stated that a few of the artists came to Garhwal in a marriage party and did not return. The impression of these artists can be traced in the paintings of Guler style. Mukundi Lal, an art historian, refuted this statement and pointed out that Moula Ram himself went to Kangra in the reign of Raja Sansar Chand, the famous patron of art and culure. There he came into contact with several artists of Kangra. (Garhwal paintings, Mukundi Lal, page 7).

The subjects of these paintings range from the themes of classical epics like Ramayana, Sri Mad Bhagwat Purana to the romantic love ballads written by Jaydeva and Ras Manjari. A number of aspects of literature, mythology and religious beliefs have been painted in these paintings. Worldly as well as spiritual subjects have also been treated in servral works of this style.

Pouranic literature and great epics of India were the inspiration behind this work but the scenic beauty and the transparent touch of the faminine form was the prominent part of these aspects. The sensuous beauty overwelms the veiwers. The silken, milky and sublime bodies of *Nayikas* fascinate the viewers and the art critics alike.

The main feature of these paintings is the ornamentation of the yellow metal studded with precious and semi-precious stones decorating the persons of female characters which we seldom find so magnificently designed in the works of other schools. These ornaments are chiselled so elegantly that it is an art in itself. In fact these artists were basically goldsmiths and knew the various designs of jewellery which they exploited to this end. Like those of the Basohli paintings the transparent *Ghagras* and *Cholis* is the main dress of female characters. Other feature of these paintings is the portrayal of different types of *Nayikas*. At least, eight of them are frequelty drawn by the artists of this school. They are *Basak* Sajja, *Vipralabhdha, Utakanthita, Proshitpatika, Kalahantarika, Khandita, Agata Bhatika* and *Abhisarika*. These paintings contain the poetical renderings of the artists who were also poets. It is a conspicuous feature of Garhwal paintings only.

The female characters are shown playing with the birds and animals, Swans, peacocks and deer are the main representatives of this life. Images of gods and the goddesses portrayed by these artists is another feature of this school. Moula Ram, the main artist of this school painted several such paintings with artistic touch. Bhagwat Purana can be mentioned here as one of the sources of these paintings. In fact it was the base for the subjects of most of the Pahari schools of paintings. Moula Ram painted the portrayal of ten *Avtaras*. One painting of Lord Shiva is very popular wherein Lord Shiva is shown in meditation and Parvati is playing on Veena.

Shiva has been shown with *Tilak* on his head.In the same way the portrayal of *Matsya Avtara, Govardhan Dharan, Kali Daman, Radha Krishna Milan* etc.are the other paintings famous of this school.

It is said Moula Ram had his own workshop wherein Bakar Ali, Kunwar Pritam Singh, Chaitu and Manaku were the popular disciples working there.

Other features of this school were the paintings of natural objects like trees, twiners, trailers, tendrils with alternate cascading flowers entwining the thorny tendrils. Here and there, border lines are used to highlight the images drawn inside. Dark blue, red and black colours are used in abundance. Golden colour is also used while drawing the images of the gods and goddesses. Their crown, halo around their head and their throne were painted with golden colours. The background of these paintings is again of light blue or the sky colour so as to make the other drawings distinct and acute.

Artists and the creators

Though the art historians name a number of the artists who tried this style of paintings but only the paintings of Moula Ram could establish the main features of this school. The art historians search the history of this school from the time of Aurangzeb when to escape the wrath of his uncle Suleman came to Garhwal to take shelter under the umbrella of contemporary feudal Lords of the hill state of Garhwal. The party had a few artists along with them. Raja Prithpal Singh following the instinct of fear handed over Suleman Shikoh to the Mughal Lord but the artists remained in the State itself. Two artists Shamdas and his son Hardas sought the patronage of Garhwal Raja and started their work there . They established their workshop there. But this phase of this style of painting was not so important as far as the fineness of the work is concerned. It was Moula Ram who emerged as the stage-setter of this style of paintings. Some of the historians name Mangat Ram as the originator of this style but art critics deny this and they are of the view that paintings done by him were not of such fine taste as to be included in that genre. The names of two artists Manaku and Chaitu have been disscussed time and again but still it is not possible to get the complete details for want of facts. According to many art historians, Manaku was the elder brother of Nainsukh and the son of Seu, the carpenter who migrated to Jammu hills during the reign of Aurangzeb and established the styles of various Pahari schools. A few of art historians do claim that Manaku belonged to Garhwal. It might have happened that Manaku's paintings were gifted to Garhwal kings as both Kangra and Garhwal states had matrimonial relations. Raja Anirudh Chand of Kangra had married his two sisters with Raja Sudarshan Shah of Garhwal and a number of Kangra style paintings were also gifted away to the Raja of Garhwal. There is another theory that Manaku might have gone to Garhwal as many artists left Kangra state in the reign of Raja Anirudh Chand. Even the Raja had to flee and leave Kangra being deserted by Punjab Maharaja Ranjit Singh. He had to leave Kangra along with his retinue for Garhwal. It is said that the best work done in Kangra was taken to Garhwal. That is why most of the critics do not agree about the paintings of Moula Ram they think that these paintings were created in Kangra which afterwards were credited to Moula Ram. In the same way art critics think that even Chaitu did not belong to Garhwal but was one of the members of the famous Seu family of artists. It is not sure. Among the progeny of Moula Ram, his son Jawala Ram and others like Tulsi

Ram, Hari Ram and Balak Ram were also painters but of course not of the same calibre.

Jyotisha Paintings

Another type of miniature paintings popularly known as Jyotisha paintings were in vogue in post 19th century at Jammu.They include nine paintings of 17cms × 12.5 cms size having pictures of the aspects of Navgraha i.e. nine planets related with astrology. They are supposed to affect the individuals and the societies as a whole and their effects decide the course of their destiny.

These paintings include Rahu, Kethu, *Shani, Surya, Chandrama, Mangal, Shukra, Buddh* and *Brahaspati.*

Rahu is shown as dark coloured four handed deity sitting on the back of a horse having an erect dangling tail. He is in passession of a dagger in one of his upper right hands and a protective shield in his upper left hand. He is wearing a large size garland of yellow colour, and a crown of goldern colour. The whole of the body of Rahu along with his carrier is shown within an arched square indicative of the planet. The background of the painting is shown with light blue colour.

Kethu is shown riding a big swan-like bird, a dark coloured deity with two hands, one of which is having mace carried on his left shoulder. He is wearing a golden-coloured crown and a big yellow coloured garland. The deity is shown in a triangle.

Saturn is shown riding a chariot being drawn by a set of two birds controlled by a chariot driver. Dark coloured body against the light blue coloured background is shown with a bow and a trident in his hands. He is wearing a long yellow coloured garland and golden coloured crown. He is shown in a bow.

Jupitor is shown sitting on a chariot drawn by a pair of white horses and controlled by the chariot driver. The planet is personified as a person having four arms and sitting in a luxurious couch supported by a pillow at the back. His body is painted in golden yellow colour surrounded by a square as his sign.

Sun is shown with glowing red colour of fire caught in a ball of golden colour. He is shown sitting on a chariot of red colour drawn by seven white coloured horses which are indicative of seven colours. The horses of the chariot are controlled by the driver of the chariot. The chariot of sun is led by a flagman carrying red flag and wearing yellow coloured attire.

Mercury is shown with yellow coloured dotted body enclosed in a spindle-shaped structure indicative of its sign. He is riding a yellow coloured lion with balck streaks. He is a four armed deity which are carrying weapons like sword, mace, dagger etc. He is wearing a crown and a garland.

Moon has been personified as a white coloured person sitting on a milky white coloured chariot drawn by ten white horses. The deity is enclosed in a square.

Mars is shown on a red coloured ram enclosed in a triangle. The planet again has been personified as a red coloured deity having four arms carrying sword, trident etc. as armoury. The background is of light blue colour. He is wearing a long garland and a golden crown on his head.

Venus has been painted sitting on a white coloured chariot drawn by two white horses controlled by a chariot driver wearing dark coloured clothes. Venus is shown attired in white coloured dress. He is shown enclosed in a pentagonal figure which is the sign of the planet.

Other paintings include 29 paintings of different aspects of the planets also called the *Rashis*. They form different structures in the horizon and are supposed to affect the human behaviour and their destiny. There are numorous such paintings preserved in Research Library of Sh. Raghunath Mandir. In these paintings twelve are of ganeral Rashis which include Mesha i.e Aries, that of a lamb, Taurus, that of a bull, Gemini that of a couple, Cancer, that of a crab, Leo, that of a lion, Virgo of a virgin, Libra, the balance, Scorpio, that of a scorpion, Sagittarius that of a bowman, half man half animal; capricorn that of an eve, Aquarius that of a Kumbh and Pisces that of a pair of fish. In addition to these twelve Rashis, several aspects of planets in different forms, for instance that of a plough, chariot drawn by two horses, an owl sitting on a twig, an elephant, a horse, a bull, a Yantra of spindle shape, a sword, two pitchers supporting each other and many others have been drawn. They are called the Rashi Charkras, Jyotisharcharyas were experts in drawing the results of individuals with the help of these Rashi Chakras. One painting of Oum with a number of deities painted on its arms and on its structure especially formats of different aspect of Shakti is conspicuous by its uniqueness.

During the reign of Dogra ruler, Maharaja Ranbir Singh the science of astrology flourished much. A number of books on astrology were written and a number of Sanskrit scriptures were translated and published. Several such books are lying in the almiras of the library. The Pandits were invited from different corners of the country to write books on the subject. These paintings speak of this fact.

Most of these paintings were left incomplete the reason again was the lack of funds but those which were created are unique in form and structure. Maharaja Pratap Singh was also fond of this work which was carried on smoothly during his reign but afterwards due to political turmoil in the state it was abandoned. Maharaja Hari Singh was also a man of esteem knowledge but the circumstances and the politicle situation in the state did not allow him to persue this aspect of the knowledge thus the scholarly work suffered much: Dr. Karn Singh, a scholar of repute tried to equip the library with more manuscripts and shifted it to a new building but his discendants are interested in enhancing the assets and business only that is why the plan of making a road in the complex of Raghunath temple has been visualised but no attention is given for the development of the library which once captured the attention of the scholars of the world and they were coming there to gather knowledge as well as to offer their service for the welfare of the institution. If the authorities paid a little attention the incomplete work left so far could be completed with a very little resources. The artistis like Pt. Sansar Chand Baru offered their services but no attention was given.

Through this article I want to draw the attention of the authorities of Dharmarth Trust to acquire their services so that the scholarly work left pending must be completed.

Treatment of the subject

The tradition of the art of painting was very much alive in India for thousands of years. Though the on slaught of natural calamities like cyclones, alternate heating and cooling process and even the inhuman behaviour of the iconoclasts did their best to do away with this aspect of art, yet the remains of the painted walls of Ajanta caves speak of the taste of earlier art lovers of 100 B.C. to 500 AD. These Buddhist cave temples evoke the rational approach among the viewers. Lord Buddha and his disciples and related gods and the goddesses are painted with so much fineness that they seem to be alive. The figurative structures of the deities, the portraiture of Buddha and his disciples along with the concerned deities are superb and have no parallel in the history of art especially among their contemporaries. But in due course of time, the style faced a gradual regression. What we find in latter period is the casual attitude of the artists. However, cult of Jainism kept alive the legacy of painting on the inner walls of Jain temples erected in the latter periods by the business class of the cult. This was the period when Jain Teerthankar with his incarnations of Lord Mahavira was protrayed along with his disciples. The continuous attacks on the frontiers of the country reduced the interest of the connoisseurs of art and to secure the chastity and to exist in the acute conditions was the prime striving force behind them. In the beginning of the 15th century popular cult of *Vaishnavism* cultivated the *Bhakti* movement among the various sects of the society of North India. This movement was centred on the incarnations of Lord Vishnu, *Maryada Purshottam Rama* and the most popular shepherd god, Lord Krishna, who was a commoner as well as the great statesman and strategy planner but above all a naughty teenager always coaxing the gopis and busy in sportive frolics with them. Infact the feudal lords of Rajasthan as well as of the hill states were so fascinated with the *Raas Leela*, the frolics of Lord Krishna as well as the *Krishan Leela*, the life style of Lord Krishna, that they made the artists to paint them in barilliant colours so that numerous such paintings were prepared in different Pahari styles. Lord Krishna and his birth place Braj Bhumi was so magnificently portrayed along with the dark coloured stream, Yamuna, Gopas and Gopis, hills, forests, fight with demons, stealthily taking butter from the containers, placed on the hanging nets of ropes, that they seem to be alive. Lovelore of Radha Krishna moved the artists and the feudal lords alike. Several series of the minature paintings were painted in this subject. The sources of this style were the classical books like Sri Mad Bhagwat Purana, medieval scriptures of Bhakti movement like *Geet Govinda* by Jaideva, Sat Sai by Bihari, Frolics of lord Krishn by Sur Das, lovelore written by Chandidas are but a few sources of subjects of these paintings with Lord Krishna as the main subject of these series. Lovelorn *Nayiks* and *Nayikas* longing for the union of the two, together with a number of erotic themes, were also tried in these creations. The beauty of the *Nayika* with the description of her bodily parts given in several love epics like Padmavat of Jayasi, Geet Govinda by Jaideva, Sat Sai by Bihari, Ras Manjari, Rag Mala etc. are exploited in these paintings. In Geet Govinda Jaideva has woven the lovelore of the heavenly shepherd, Lord Krishna with Gopis. Radha is described as the most beautiful lady who has all the spell for Krishna. In fact Jaideva was fascinated by the beauty of his wife Padmawati that he depicted her in the incarnation of Radha. Sat Sai of Bihari contains seven hundred couplets with beautiful renderings of the philosophy and the description of the characters woven in independent couplets, two lines each called *Doha*. The renderings of the divine couplets, the beautiful imageries and above all the protraites of the several types of *Nayaks* and *Nayikas* in form of word paintings etc. are the subjects treated in his poetry. He has also personified the twelve months under the caption of *Baramasa* in which the characteristics of each are so realistically captured that the readers feel the visual effect of the same. Nine states of mind popularly known as *Rasas* are magnificently painted in words. Several hundred couplets catering to such a state of mind have been created with due acumen. That is why it is popularly said that in a few words Bihari has created several worlds:

BIHARI KE DOHRE JION NAVIK KE TEER
DEKHAN MEIN CHHOTE LAGEN GHAO KAREN GAMBHEER.

In the same way the beauty of Padmavati was created in Padamavat of Jayasi. Her physical attributes are so aptly described as if the visual form of the the beauty is before us. He has also created the personification of the twelve months under the caption of *Baramasa* in which each month appears with all its characteristics of natural adoptation.

Sur Das, the popular Vaishav cult saint, in his Sur Sagar narrates the *Ras Leela* of Krishna and *gopis*. The lovelorn *gopis* search for the dark coloured Krishna who has bound them under the spell of his flute. Several paintings created in Pahari style speak of this fact.

The eroticism and Hindu Rhetorics have their source in several classical books like *Rati Rahasya, Rati Manjari, Deepika, Sringar Manjari, Smar Deepika Rudra* and scores of other books. In fact it is love, passion and the spell for the other half that lead one to become a creator. The art in its infancy is the outcome of the passion "It is on the wings of love that genius of the poet has soared to the loftiest and sublimest heights of imagination; It is under the inspiration of love that the painter's brush has painted its master pieces; it is under the magic wand of love that the sculptor has conjured up most delicate fancies into marble; it is under the soft whispering of love that the musician and the singer have put forth their soul stirring melodies and rapturous love songs; it is under the subtle direction of love that the architect has reared up his most magnificent and lofty edifices in stone. The whole secular civilization of India bears, on its forehead, the most vivid impressions of love's hall-mark" Lala Kannumal Kam Kala, page 64.

These are the feelings, the emotions in which the state of mind tilts towards the realisation of pleasure. Primarily these feelings are the nine permanant states - Love, excitement or energy, mirth, disgust, anger, astonishment, fear, sorrow and tranquillity representing *Rati, Utsah, Hasya, Jugupsa, Krodh, Vismaya, Bhaya, Soka, Sama* respectively. Each of them is charged with highly equipped emotions, thus giving way to erotic sentiment, *the Srinagar Rasa*, heroic sentiment, the *Veer Rasa* , odious sentiment, the *Vibhatsa Rasa*, the state of fury, the *Roudra Rasa*, comic sentiment, the *Hasya Rasa*, marvellous sentiment, the *Adbhut Rasa*, terrible sentiment, the *Bhyanik Rasa*, pathetic sentiment, the *Karuna Rasa*, tranquil sentiments, the *Shant Rasa*. This state of mind is roused by some factors i.e., human beings and surroundings including man or a woman-*Nayak* or *Nayika*, the atmosphere, lush green surroundings, rich plantation, cloudy sky, the gestures of the other person, momentary situations etc. are the main factors for these permanant sentiments. Generally the poets of *Ritikal bela* i.e. Keshav, Mati Ram, Behari are few poets to be named created some beautiful poems considering these permanent states in their mind, the personification of the same has been truly imitated in the form of paintings, sculptures and also in other formats of literature. Under the influence of love and passion, persons react differently. For instance, the lady whose lover is away is remembering him with all her passion. She is in a sad mood such a Nayika is called as *Prosita Patika*.

Khandita : One who is jealous of another woman who is devoted to her husband.

Kalahantarita : Who is feeling the separation of her lover or husband in indignation.

Vipralabdha : Who is offended with her lover for not coming to see her.

Virahkanthita : This is the situation when the other half is absent and there is a great fondness for him. The lady suffers for want of her lover who has departed from the scene without any fault of her.

Vasak-sajja : One who is waiting eagerly for her lover with all arrangements for the union of the two.

Swadheenpatika : The lady who is lucky enough that her lover is there in her subjugation.

Abhisarika : Who is lovesick and makes her lover to see her or goes out to her lover.

Prositapatika : One whose husband or the lover is about to go to journey and depart from her.

Agatabhartrika : One whose lover has come from a distant journey.

These heroines not only make way in the classics written in Sanskrit but also in the paintings of miniature styles. Thus Kangra, Garhwal and Guler schools carried the portraiture of these lovelorn ladies.

The other subjects include the personification of the *Ragas* and *Raginis* as described in the classical Sanskrit book, *Sangeet Mala*.

According to the Sanskrit scriptures, there are six *Ragas-Bhairav, Malkons, Hindol, Dipika, Sri Raga and*

Megh Malhar. Each of these have five *Raginis*:-

Bhairav Raga has Bhairavi, Bhairati, Madhumadhvi, Saindhavi, and Bengali Raginis.

Todi, Gauri, Gunkalika, Khambati, Kakumbhika are the Raginis of Malkons.

Ramkali, Desakhi, Lalita, Vilavala, Patmanjiri are the *Raginis* of Hindol. In this way every *Raga* has its five *Raginis.*

These *Ragas* and their *Raginis* are personified in literature as well as in the miniature paintings. We will discuss here the personifications of *Ragas* and their Rhetorical intepretation.

Bhairav rag :

It is the image of Mahadeva with three eyes, garland of skulls in his neck and a snake in his hand. He is dressed in white and the Raga is to drive away the fever.

The central feeling in the *Raga* is the harmonious and peaceful sentiment and indication of spiritual matters.

Rag-Malkons :

This *Raga* is depicted in the form of a young man having affinity for women. He wears the attire of blue colour and necklace of pearls with a flowered stick in his hand. It is supposed to come out of the throat of Mahadeva.

Rhetorical interpretaion:

Nayak is having equal love for several women. His *Nayikas* are the simple and modest women. The main sentiment is love which can be perceived through senses like seeing, touching etc.

Rag-Hindol :

Nayak is a beautiful youth seated on the moving swing (*Hindola*) which is decorated with gold and flowers surrounded by women who sing melodious songs. The *Raga* is sung in spring in the first part of the day.

Rhetorical interpretation:

The hero is capable of enticing and alluring many women at a time. His women are sensual and unchaste and the sentiments are roused through hearing and seeing.

Rag-Dipika :

The *Raga* has come out of the eyes of the Sun and is seated on a mad elephant. He is personified as the most handsome lad and is surrounded by women.

Rhetorical interpretation:

The Hero is clever enough showing love to many women without being true to any one. He is passionate skilful in all the arts of pleasure.

Sriraga :

The *raga* depicts a beautiful lad with sweet voice. He holds a lotus in his hand and wears a fine dress of red garments.

Rhetorical interpretation:

The *Nayak* is *Dheerprashant* and *Nayika* is an unamrried young girl. The sentiment is *Vipralambha Sringar*.

Meghmalhar-Rag **:**

The *Raga* has come out of the sky dressed in dark coloured clothes. He is having white complexion and a crown of curly hair on his head. He is a soldier, as such he carries a sword in his hand.

Rhetorical interpretation:

The *Nayak* is having high birth and possesses all the qualities of a Nayak. The *Nayika* is an unmarried girl unconventional and free to adjust. The sentiment is *Viprlambha Sringar*.

Apart from the above said subjects, legends from Ramayana were the most popular subjects of these paintings. Marriage of Lord Rama, his exile and ordeal of Sita in the forests followed by the grand search and finally the battle between Rama and Ravana are the main episodes painted in the miniature paintings of this style.

Nal Damayanti episode was also very popular among these artists so that a number of such series are displayed in different art gallaries and the museums. A set of this series finds its place on the panels of Amar Mahal Jammu. Some local gods and goddesses were also treated in these paintings. The Pahari Kingdoms were much influenced by the Punjabi *Darbar* of Maharaja Ranjit Singh. As such, the *Darbar* scenes of these paintings do contain the impression of Punjabi Darbar. In the same way, the Dogra Darbar and the courtiers find main place in these paintings.

Some local princes and princesses were also the centre of attraction. Even drawing the paintings of the divine couple-Radha Krishn the visage of the local princes and princesses were kept into consideration. Several such examples can be quoted in the paintings of Rajputana school as well as in the Pahari styles also.

Some of the artists were creative enough to produce the work from their imagination, thus the family of one Seu, the carpenter, did their best to give some most beautiful pieces apart from the potraits on demand.

JANAM SAKHIS IN SPLENDOUR OF COLOURS

Art and literature forms are the definite outcome of the individual efforts and they are influenced by the regime especially the trends of the society governed by its rulers. Thus indirectly the chieftains of the erst-while kingdoms and their way of life marked the trend in the style and the subject of the artististic faculties. The great Mughal king, Akbar was liberal in his religious epipolism. As such much of the work done in his period, in literature as well as in art, was of secular nature. During Jahangir's period, miniature paintings of animals, hunting sport and of natural scenes, were created whereas art and architecture was the subject of these paintings done during the reign of Shahajehan who was a great lover of buildings and gardens. Aurangzeb was apathetic, rather allergic, to the artistic faculties. Thus during his reign the creative faculties reached their lowest ebb. Same is the case of other cheiftains of the smaller states. Raja Sansar Chand was a great connoisseur of arts hence during his period, miniature paintings were created in magnificent forms and glowing colours in Kangra which influenced other chieftains of the adjoining states of the Pahari belt.

With the consolidation of Sikh rule in the Punjab and surrounding hill states, religious art, especially related to Sikh Gurus, flourished much as the court art in the form of portraiture. Sikh Gurus portrayed in a rosary pattern can be seen in various painting of that time. The style was in vogue among the artists of Pahari Kalam. The timeless spirit of the Gurus was highlighted through these paintings.

Pahari Kalam fascinated the lords of the erst-while states to the extent that there was competition among them to patronise the best artists of their times. Since Panjub was the most powerful state its religious aspirations travelled the Pahari states through fascinating colours. Thus serveral portraits of Sikh Gurus and the Janam Sakhis were created while compiling the history of great Saints several myths and legends supplement the process. Janam Sakhis are not exactly chronological in details but they carry all anecdotes relating to the spiritual as well as materilistic details with high regard for the great seer. It is not the exact biographical account but carries an emotional touch of ethical values which may not be in exact order. That is true life story of these great saints is always blended with legends and miracles. There are a number of Sakhis composed by the disciples of Guru Nanak which include one by Bala, who was the constant companion of Mardana and who remained in the service of Guru Nanak throughout his life and, thus was able to compile all the myths and miracles related to the great Saint. They include the great fights of the seer with the evil forces, highlighting the generous and helping nature of Guru Nanak who devoted his whole life in search of the ultimate truth. These Sakhis travelled orally and in due course of time were penned down so as to preserve the essence of the lore expressed by the great disciples of the great Saint.

The celebrated artists of miniature paintings were so fascinated by the stories and anecdotes that they produced them in colour. A series of Janam Sakhi was produced at Guler in magnificent colours so as to enliven the whole era in sequence of time and space.

A sketch-series of the paintings is still preserved which includes a number of sketches drawn and left as they were without treating them with colour. It is said the artist responsible for these drawings could not survive to complete his work; as such these drawings drawn in black and white remained in their original forms till today. They include:

Guru Nanak, Bala and Mardana with Maharaja Kamalnain and his courtiers. Guru Nanak is shown while sitting on a high seat flanked by Bala and the king on either side. The courtiers are sitting next to the king with folded hands. Mardana is shown playing the Rubak.

The second painting shows the visit of Guru Nanak at Silka Parvat attended by his disciples Bala and Mardana. The common folk visit the mystic Saint.

The third sketch shows Guru Nanak giving sermons to the Kashmiri Pandits and other visiotrs in Kashmir. He is attended by his two disciples, Bala and Mardana.

In the fourth sketch Guru Nanak is shown changing the mind of magic woman and inspiring her to believe in good faith. The sketch consists of the drawings of foliage and architectural style. It is peculiar of Kangra Guler Style of miniature drawings.

The fifth in sequence displays the great Saint at Kurukshetra in the company of other mystics of the area. A Saint is shown taking bath in the stream attended by two attendants.

The next painting shows the emergence of theSaint in Mecca. Guru Nanak is accompained by Mardana. The Minarets of the mosque are quite prominent. Worshippers are shown in meditation.

There is another interesting painting in the form of a sketch of the series : Guru Nanak and his two disciples encounter a demon who tries to frighten the three but the Saint stops the demon with a simple rod and the

Muni Narada looks on.

These Sakhi series are not complete as said earlier; they were not finished, yet their fineness of lining the visage of the characters drawn have the potentiality of life and acumen of the artisits.

Nothing is sure about the artist of these caricatures but as according to the style and the absolute curvatures of the lines, one can easily infer that this series was done by the artists of Seu family. Since it was completed in the start of nineteeth century the person responsible for these drawings must be in the third or fourth generation of the family of Seu. Most of the art historians are of the view that these drawings were done at Guler, but there is no document to prove this theory.

Apart from these drawings, a few Janam Sakhi manuscripts have also been found with paintings and portariture of Guru Nanak and his deeds.

Another set of ten paintings done to cater the subject of Janam Sakhi have been published in Marg, June 1967. These paintings, according to the editor, were reproduced by the courtesy of Dr. Pritam Singh, Sardar Khushwant Singh and Times of India, Bombay. Though they are rich in colour and brilliant in their splendour yet the fineness of the lines is missing. They are very close to the folk paintings. Even the distribution of the space is not in sequence. The characters painted seem to be unreal like toys. However, the subject of the anecdotes relating to various visits of Guru Nanak and his social and religious performances are meticulously done in colours. All these paintings possess yellow borders with black border lines, cutting the inner crimson coloured lines. Red, yellow and green colours are used to highlight the figures. The construction part of the background is in cream or white colours lined by yellow colour. Background canvases of these paintings are done in purple colour. Each painting bears the inscription in Gurumukhi.

Apart from the above mentioned series, a few sets of Janam Sakhis done in colour find their place in various museums and art galleries.

THE HANDS WHICH CREATED THE PAHARI SCHOOL OF MINATURE PAINTINGS

Through the pages of the research books, decuments and critical studies of miniature paintings of Pahari schools a number of artists come to the surface. Mostly, families were engaged and several generations of these families or clans worked for centuries together to create what we find them now. Most of the work has been destroyed in several calamities like state wars, family feuds, accidental fires etc. but what is left does not open the locks of the mystery of its creators. However, a few pieces do contain the names of their creators. The art historians can only guess from style and the nature of work. A few of the people belonging to the artists of old generation do produce certain documents, but they are not enough to justify the original creators of this art.

It is almost decided now that out of the artists who migrated from Delhi and Punjab to Hill states was a celebrated family of one named Seu. Most of the art critics place him as Pandit but according to the documents he was not a Brahmin but a carpenter, (*Tarkhan*). The most authenthic source is the *Behi Khata* of Pandit Ram Rakha of Haridwar on one of its pages, the writings of the great celebrated artist of Pahari school, Nainsukh, is available in Dogri language. He was the younger son of Seu. Here I am re-producing the script scribbled in Devnagri but in Dogri language:

GOTRA SANDAL

LIKHIT NAINA TARKHAN CHATREHARA GOLER DA VASI. BETA SEUE DA. PARHPOTA PARTHUE DA. VIDH PARHPOTA DATE DA NANKA PAKH LIKHEYA. PROHAT HARI RAM MANYA. NANA DAS PARNANA CHUHRHU. VIDH PARNANA HARIA. JE BHAIYE MANKE DA LIKHEYA JE DUEY PROHTE KACHH NIKALE TAN SEHE LIKHEYA DA PARMAN. EH TAKRAR KARI LIKHI DITTA. SAMVAT 1820 JEYASTHA PRA. LIKHEYA.

It is clear from the above writing that Nainsukh was the son of Tarkhan Seu but not Pandit Seu. Nainsukh settled in Guler on the date given in his writing. He was the brother of another celebrated artist of Pahari school-Manaku. This was the family which established the great schools of Pahari style. Seu was blessed with two artistsons Manaku and Nainsukh, Manaku and Nainsukh are the two pillars around which Pahari schools flourished. Manaku had two sons, Fattu and Kushal; both of them migrated to Kangra. Some of the paintings of this school are done by these two artists. Manaku's grand sons named madho, Malak and Kashi were also artisits of repute. In the family of Nainsukh his four sons Ranjha, Kamu, Gourhu, and Nikka were also famous for their paintings of Pahari Schools. Among the sons of Gourhu and Nikka Sukhanu, Sultanu, Harkhu, Gokul and Chhaju became popular in the *Darbars* of various hill states. Lal Singh, the son of Ranjha, was also partonised by the chieftains of the Pahari states.

It is evident from these documents that the decendants of this family are responsible for the start and development of this school. The progeny of Nikka, Rajoul resident Bhupender Prakash and Chandulal Raina possessed a script designed on a paper of Sialkot origin where in a figure of goddess of art in the form of a Yogini is drawn who is standing on her single leg and has spread her fifteen arms on all the sides. On these arms are written the names of 19 Pahari states which indicate that the artists of this family were patronised by these states. The names of the states mentioned in this painting are: Guler, Chamba, Kangra, Mandi, Suket, Kehloor, Nadaun, Jaswan, Siba, Datarpur, Sujanpur, Mankot, Jammu, Shahpur, Nurpur, Basohli and three names are also given-Sh. Gurbaksh Singh, Ram Garhia Jassa singh and Sh. Jai Singh. Copy of the document is lying with me.

There was another celebrated family of artists though not of the stature as that of the family of Seu. However, the progeny of this family emerged as the most demanding artists, especially in Kangra. It was the family of artist Ghuman or Dhuman. Ghuman had two clebrated artist sons named Purkhu and Fattu.

The two names are prominant in this field. Among the grand sons of Ghuman Ruldu and Chandnu, the sons of Purkhu were famous for their work.

Other famous artists of this school were Vasia, Padnu andDoukhu. Vasia was one of the most demanding artists in the court of Raja Sansar Chand. When J.C. French visited Kangra in 1929 A.D. He found four artists in this trade. They were Nandu, Hazari, Gulab Ram and Lachman Das. (J.C. French gives the name of four artists-Nandu, Hazari, Gulab Ram and lachhman Das who were still at work when he visited Kangra in 1929-Indian painting in the Pubjab Hills, W.G. Archer Page 36) Lachhman Das was the great grandson of Vasia, who lived in Samloti when J.C.FRENCH met him.

There are some of the names of artists who by dint of their own efforts attained the status of great artisits. They did not acquire this art by way of the family legacy. In early 18th centruy, when Pahari schools were trying to establish their supermacy, Punch Pahari state in the neighbourhood of Kashmir had already attained that status. On the paintings of this school some of the names of the painters of these paintings are scribbled. Since the state of Punch was ruled by the muslim lords, Muslim artists of this school include the name of Jamil Mussavir, that is the name of the artist was jamil. Nothing is known about his family or the whereabouts of his residence etc. But his paintings show the meticulous weaving of the portraiture and scenic views.

In Garhwal school of paintings, Moula Ram emerged as the stage setter, though the names of his fore fathers Shamdas, Hiranand and Mangat Ram are also suggested by some art historians yet the critics are of the view that they were not aritsts of such fine taste as are to be included in that genre. The names of two artists-Manaku and Chaitu have been discussed by the historians time and again. Still there is controvery regarding these two artists. According to many art historians, it is believed that Manaku, the elder brother of Nainsukh, was the son of Seu, the head of the family of talented members which migrated to Jammu hills in early 18th centruy. They think that Manaku migrated to Guler and painted several beautiful pieces of this style in the royal court of Guler state. It might have happened that in the reign of Raja Anirudh Chand, his paintings might have come to Garhwal as both the royal families of Garhwal and Kangra had matrimonial relations. Anirudh Chand of Kangra married his two sisters with Raja Sudarshan Shah of Garhwal and the paintings of Kangra style were also gifted away to the Raja of Garhwal. There is another theory that Manaku might have gone to

Garhwal himself as many people left Kangra state during the reign of Raja Anirudh Chand when the Raja himself was deserted by the ruler of Punjab Maharaja Ranjit singh and he fled to Garhwal side with his retinue. It is said the best work done in Kangra was taken to Garhwal, that is why, most of the art critics are of the opinion that the paintings created in Kangra were credited to the name of Moula Ram. In the same way, the art critics think that even Chaitu was not belonging to Garhwal but he was also one of the members of SEU family but nothing is sure. Among the progeny of Moula Ram, his son Jawala Ram and others like Tulsi Ram, Hari Ram and Balak Ram were also painters but of course, not having the same Calibre.

MANAKU, THE MASTER PAINTER OF PAHARI MINIATURES

Among the families engaged in doing miniature paintings of different Pahari schools the family of Seu is thought to be superb. There is a controversy over the origin of this family. Most of the art historians think that this family belonged to the Hill states but the others assert that they came from plains or Kashmir. Manak was the elder son of Seu who had done some commendable work in this field. His connection with other members of the family can be ascertained easily now from the log books of the Pandas of Haridwar and also of Kurukshetra.

One log book of Rakha Ram of Haridwar contains the writing of Nainsukh, the yonger son of Seu, which introduces the whole family of celebrated artists. It reads:
गोत्र सांडल

लिखतं नैणा चित्रेहरा गोलेर दा वासी। बेटा सेउएदा। पौत्रा हसनूएदा। पड़पोत्रा भरथुए दा। विदपड़पोत्रा दाते दा। नानका पख लिखया। प्रोहत

हरिराम मन्या। नाना दास। पड़नाना चूहड़ू। विधपड़नाना हरिया। जे भाईए माणके दा लिखया जे दूए प्रोहते कछ निकले ता सेहे लिख्या दा प्रमाण। एह तकरार करी लिखी दित्ता। संमत 1820 जेष्ट प्र लिख्या।

It is clear from this writing that the family belonged to Guler and they were carpenters by profession and that they distinguished themselves in the field of painting, thus they were called as Chitrere i.e. the painters. It indicates that Seu the son of Hasnu, grandson of Bharthu and great grand son of Data had two sons the elder one named as Manak or Manku and the younger one Nainsukh. Along with the parental details he had also scribbled maternal details too. It is the writing of Samvat 1820 i.e. 1763 A.D.

In the same log book Manak also has scribbled about his visit to Haridwar but much earlier. It reads:

माणकू तरखान बासी गूलेर के लिखतं ....
बेटे सेउ के पोता हसनू का। संमत् 1793.

These two writings ascertain that both Manak and Nainsukh were the real brothers belonging to the family. This family of Seu was responsible for the creation of various styles of Pahari Miniature paintings. Manak served in the court of Basohli state where as Nainsukh went to Jammu and finally settled at Saruinsar, in the royal court of Raja Balwant Dev the yonger brother of Maharaja Ranjit Dev of Jammu.

Manak had a pleasing personality as captured in his only available portrait preserved in Chandigarh museum. He is shown with an open apron, a muglia turban on his head and a bearded acute visage. On the canvas of the painting, his introduction is scribbled on the top-Manku Mussavar Meesar. The script is in Takri but on one corner of the portrait, at the base, another writing in Devnagri can easily be deciphered as the sons of Seu, elder Manak and the younger Nainsukh. It was the scholarly study and researches of Dr B. N. Goswami that the real person came into limelight. In fact controvesy about Manku as a lady artist came to the surface with the analysis of the famous Geet Govind series of paintings done in Basohli in the year 1730. Manaku's name occurs in the colophone. It is a rendering in Sanskrit which conveys the date of its creation and the situation in which it was created. It reads:

मुनिवसुगिरिसोमै: संमिते विक्रमाबदे
गुणि गणित ग्रसिता मालिनी वृत्तवित्त:
व्यरचयद् अजभक्ता माणकूचित्रकर्त्ता
ललित लिपि विचत्रं गीत गोविन्दचित्रम्

This important Sanskrit rendering was discussed in detail by N.C. Mehta in 1926 in 'studies in Indian painting.' And perhaps he was the first person who discovered the name of Manak. But he interpreted the verse in a wrong context and thought Manak as the lady artist who created this series of Geet Govinda. He writes: "I came across the name of Manaku while examining an album of paintings lent to me by his highness the Maharaja of Tehri. The painter introduces himself in a Sanskrit Verse written at top of rather inferior painting, depicting Krishna and Radha sitting on a balcony....."The meaning of the verse is not altogether clear. The sense of it is that in Vikram Samvat 1887 (1830 AD) Aja-Bhakta (Vishanu, the immortal), the florist famous for her character and celebrated for her accomplishments got the painter Manaku to Compose the illustrated 'Geet Govinda' - Varied and elegant in style, it is not possible to say definitely whether Aja-Bhakta is a proper name or not. What is however plain is that the artist was inspired by a lady of distinction to 'compose', as he calls it, his pictorial version of Jaidev as celebrated master piece. If a conjecture be allowed, I should think that the lady referred to in the verse given above is probably some royal benefactress of the word 'Malini' may refer to a place name in Garhwal...."it was mistake on his part as the same verse was written in the colophone of the Geet Govind series of paintings created almost a century earlier in Basohli. After seeing this series he asserted that perhaps that was the original one. It was preserved in Lahore museum and was dated 1730 AD. He reported its discovery in Illustrated weekly of India in 1938. He found the same verse and acknowledged that it might have been given by some latter artists to honour his memory. He was confident that the series was not painted by Manaku, the creator of the series of Kangra series found in Garhwal. And at this time the great critic and the connoisseur of the miniature world of painting Khandelwal jumped into the fray. In a review of Basil Gray's Rajput painting, he suggested: "The Basohli series dated 1730 A.D. is not painted my Manaku. Mr M.C. Mehta who wrote about this series has misinterpreted the inscription .... it is clear that the series was painting by a male painter (and not a female painter as N.C. Mehta thought) and that Manku was his patroness and herself apparently a high born lady who wrote elegant verse in the Malini meter" (Marg, III, 1948-49, page 54).

N.C. Mehta could not leave the matter open with the last statement of K. Khandelwal he gave a second thought to the Sanskrit verse and got it translated again with the help of Pandits of the language and wrote its literal meaning.

"In the year 1787VS-(1730 A.D.) malini, noted for her qualities of discrimination and judgement and who prized her character as her principal wealth, who was the devotee of the immortal one (Vishnu) had a pictorial version of Gita Govinda in beautiful and varied script composed by the painter Manaku." In his writing, he admitted that it was an error on his part to have amended the language of the verse earlier, but again stressed that Manaku can be the name of both male and female painters. But he was again wrong. Manaku was the male painter. Thanks to the researches of Dr B.N. Goswami, who authenticated his statement through the writings given in the log books (*Behis*) of the Pandas of Haridwar and Kurukshtra. That too in the hands of the painters like Manaku and Nainsukh. It was also confirmed through these writings that Manaku was serving in the court of Basohli feudal lords and he was a painter.

Again, it was a matter of discussion how the same Sanskrit verse was scribbled on the colophone of Kangra series of Geet Govinda which was created decades of years afterwards and perhaps then the painter Manaku was not alive.This latter series of the paintings was in the possession of the ruler of Tehri, Maharaja Manvindra Shah. Dr M.S. Randhawa got it published by National Museum, New Delhi. It was painted in Guler style. Perhaps, as most of the critics think, the artists from Guler or Kangra might have seen the verse on the Geet Govind series of paintings created earlier in Basohli and might have copied the same verse or it might be possible that Manak might have started the work on the second copy but by then he was very old and needed assistance for its completion. As such, a number of artists from the same family or a few of his disciples might have worked till its completion and thus the name of the main painter was given in the colophone of the series of paintings. So far as its style is concerned, some deviation from the origional style of Basohli Kalam was taking place when most of the artists from Basohli royal palaces went to other states to find better patronage. This latter style emerged in Guler and finally culminated in Kangra. In fact, a Basohli princess, Balouria Rani, was wedded to Govardhan Chand of Guler and the series might have been gifted in the marriage. This was the first series of Geet Govinda which might have inspired the artists of Guler to create another series but it is sure Manak was involved in this series also. It may also be possible that Manak might have come to Guler along with other artists accompanying Rani Balouria.

W.G. Archer suggests that Manak as well his son Kushala moved to Kangra at the time of Sansar Chand. He gradually shifted his style but no ducumentary proof as well as the painting executed in the court of Sansar Chand is available to this context. More over, most of the Seu family members were at Basohli, even Nainsukh migrated to Basohli perhaps after the death of his patron, Balwant Dev of Jammu as is evident from the records:

लिषतं नैणा व मानक बेटे सेउ के।
नैणा जगन्नाथ की जात्रा को राजा अम्रतपाल के साथ आया सं 1820

This reads; Naina and Manak, the sons of Seu. Naina came to Jagan Nath on a pilgrimage with Raja Amrit Pal. Samvat 1820 that is in A.D. 1763 Raja Amritpal was the feudal Lord of Basohli from 1757 to 1776 A.D

There is another entry in the log book of Pt. Hari Bilas Atri of Kurukshetra which confirms that most of the artists belonging to Seu family resided at Basohli till 1827 A.D. It reads:

गुरूचर्णों कमलेभ्यो नमह

श्री संवत 1885 चैत्र प्रवीष्टे 21 शुदि पंचमी कुरक्षेत्र में रांझा आया। घर पुराने गुलेर के। वासी अमृतपाल की दीती दी बसोहलीया की। भाई चार: कामा, गोहडु, नीका, रांझा नैणसुख के पुत्र सेउ के पोत्रे। हसनु के पड़पोत्रे। लालसींघ दे फुल्ल लियाये। श्री काशी जी के दरसण को श्री गया जी के परशण को पीत्रार्थ रांझा बी आए पुत्र दौ साथ में गेआ कराणे के आये। गुरसाई तथा सुषदयाल साथ आये। गोहडू के पुत्र दो सुषीया सुलताना नीके के हरषु गोकल....

It is very much clear from these evidences that most of the members of the family were still working at Basohli. It is possible that occasionally they might have been invited to execute some paintings in different royal courts and after the execution of their jobs, might have returned to work again in the workshop at Basohli.

Archer has given the details of Manak that he might have been born in 1710 and lived until 1780 or 1790. This theory does not conform to the situations. First, there is no evidence or documentary proof and the second, as according to Archer and also according to the inscription in the colophone of the first series of paintings of Geet Govinda, he must be of fifteen years of age when he started working on the project because it was completed before 1730 according to the colophone. Manak would have not completed that series in such an early age. The only documental proof is the log book of Pt.Rakha Ram where he had given the date of his visit to Haridwar. It was the writing of 1736 AD. The only possible answer to this question is that he might be more than twenty years of age if he had painted the series or there might be another Manak but till now not any person named Manak, who did that work, exposed yet. Definitely the dates are not corresponding to the fact. We can infer with all the evidences and logic that the celebrated painter might have existed before 1710, most probably in the begining of the century. Then the question arises who painted the second series of Geet Govinda which is in the possession of the feudal Lords of Tehri Garhwal? It might be possible that the old Manak might have started the series in his life time but could not complete it and as a gesture of honour his family members might have given his name in lieu. But it is only a presumption but not the evidence. There is no evidence avaibale of his death even. According to O.C. Ohri the reseacher in his field there was another Manak. He had acquired the evidences from an astrologer of Balour named Nath who gave him the photo copy of the person who was an artist also but nothing is available of his being an artist.Until the riddle of Manak is solved through the revenue records or otherwise the matter will remain as it is. Let us hope some written documents are available of the birth and the death of the celebrated artist who was responsbile for the Basohli Kalam and also for the most celebrated paintings in series of Geet Govinda.

The author of these lines have met the last living artist Sh. Chandu Lal Raina of Rait who belonged to the family of Seu, he narrated an event when the chieftains of twenty one hill states met at Matore, a crossing which leads to Kangra and Dharmashala and wanted to know best artist that they declared that the aritsts might come to display their talent to prove their worth. Accordingly the artists from far and wide came there to compete with each other. Some created an elephant's structure on a gram piece and others carved the caricatures of animals on a tooth but when Manak was invited he asked for a complete *Than*, the complete length of Dhaka Mulmul having the length of hundred yards. He picked up a thread of yarn and without disturbing the other thread painted a single line through out the length. That was the achievement of the great artist which was applauded much and an asset of several villages was awarded in lieu.

Nainsukh, the celebrated artist of Pahari Miniatures

Nainsukh was the younger brother of Manak we have already discussed. Both the brothers left their native place-Guler to engage themselves in the field of painting and found Basohli and Jammu, the most conducive for their work. Manak went to Basohli where as Nainsukh to Jammu. It was the time of Maharaja Ranjit Dev under whose reign Jammu flourished as the centre of art, culture and business. According to the oldmen of Jammu and also according to the researches made in this field at Samadian by the side of river Tawi, there was a workshop of painters where some wonderful portraits of the royal personalities were painted. Since Mahraja Ranjit Dev was busy in politics he could not attend to these painters and their work personally but his younger brother Balwant Dev or Balwant Singh patronised them. He was given the Jagir of Saruinsar where he shifted along with the retinue of painters. His summer resort used to be at Saruinsar where he had erected a lavish building which was airy enough to shun away the scorching heat. The cool breeze coming over the waves of the lake Saruinsar soothed the royalties. It is here some historic paintings of his person were executed by Nainsukh and his assistants. Nainsukh has done tremendous work in this field but the only signed painting available is of Balwant Singh (Raja Balwant Dev) listening to the music of a party sitting infront of him. This party includes the musicians both males and females having ten portraits with four ladies and rest men. Raja is shown sitting on a seat supported by *Takias* and enjoying *Hukah.* On the top of the painting there is an inscription in Takri which suggests that it is the portrait of Maharaja Balwant Singh done at the behest of certain boleman by Nainsukh in Jastora, on the occasion when Mughal Mir Maunnu came to Lahore after his victory over the Pathans. The inscription reads:

समंत विक्रमी अठारह सौ पंज था। जेठ महीना था। तिन्हें दिनें एह तस्वीर लिखी। तिन्हें दिने उमर बारह चौबीह थी श्री माहाराजे श्री बलवंत सिंघ जी दी। तां एह तस्वीर नैनसुखे जसरोटे लिखी थी। तिन्हें दिनें मीर मुनू लाहोर आया था पठान पर लड़ाई फते पाई के। 'तोरी मानो हार आली री अब न मानो' (गीत के बोल)

There are four such portraits available without any inscription on them but they can also be credited to Nainsukh due to their similarity in style and the treatment of the colours with that of the signed painting mentioned earlier.They include a portrait of Raja Balwant Dev sitting on the same style of seat richly decorated with floral designs. He is watching a painting created by the celebrated artist Nainsukh. The Raja is shown sitting cross leged supported by *Takias* and enjoying *Hukah,* and a number of attendants are attending the feudal Lord. The space is divided magnificently to make room for the *Baradari* very much catering to the architecture of the *Haveli* erected at Saruinsar, his summer resort, with the background of lushgreen atmosphere created by the trees densely painted. The second portrait is also having the similarity as far as the portrait of the feudal Lord is concerned. He is shown with the same dress and posture sitting on the same style of seat which is covered above with the help of a squre sheet of carved wooden planks supported by four verticle supports. The king is enjoying *Hukah* and watching a male dancer performing and a number of singers are shown supporting the rhythm. In the next portrait, again, the Raja is shown sitting in the same posture on the same style of seat placed on a dais. He is attended by the courtiers. Raja is enjoying his *Hukah* and inspecting a horse. Again the division of space is magnificently done to highlight his palace and the horses led by a man. In another portrait Balwant Dev is shown attending his daily prayers and the women musicians are reciting, may be *Bhajans* favourite of the Lord. Again the division of space is typical of Nainsukh style.

The paintings of Raja Balwant Dev available in Chandigarh museum include an earliest portrait of Balwant Dev wherein he is shown cleanshaved prince with Mughal style *Jama and Turki* turban. He is painted in standing posture enjoying Hukah which is supported by an attendent. The painting seems to be created by immature hands. Perhaps this may be the earliest possible painting of Nainsukh. Its time of painting is supposed to be 1743 AD. There is another portrait of Balwant Dev with an inscription wherein a dancer named zaffar is performing before the king and the musicians are accompanying the dancer perhaps the names of the muisicians are also given in the inscription. Here, in this painting, only portraits are visible. No atmosphere is created, there is no background of the architecture or the greenery which became the part of these paintings afterwards.

Nainsukh was the main artist in the court of Raja Balwant Dev and almost all the portraits of Balwant Dev can easily be credited to Nainsukh by their style and treatment. However two more names have come to light they are those of Didi and Vajan Shah. Though one or two paintings bear their names yet the style of these paintings are peculier of Nainsukh. They might have assisted Nainsukh in various drawings and sketches drawn which were coloured afterwards by these artists. In this process these artists might have assisted the main artist. It is very much clear that Nainsukh was the favourite of Raja Balwant Dev. He had an access to the intimate moments of the king. It is said that most of the paitings of the intimate moments of the king, in his *Harem*, with his queens, have been lost or taken away by the descendants of the royal family that they are not available for appreciation even. Balwant Dev was of the opinion that through these paintings one can live for ever and become immortal that is why he gave all the freedom to the celebrated artists like Nainsukh.

Apart from the portraiture of Balwant Dev a few more paintings have come to light which were created by Nainsukh. One is of 'Begum out hunting' and another of "Rani receiving two falcons with two attendants". The Begam in this painting is the Mughalani queen who resided in Begam Haveli, Jammu under the patronage of Maharaja Ranjit Dev of Jammu. There is another painting of Raja of Guler, Govardhan Singh listening music and enjoying *Hukah*. It is also done in the same style as that of Balwant Dev listening to the musicians' party as discussed earlier.

Nainsukh served the royal palaces of Jasrota and Saruinsar till the death of his patron Raja Balwant Dev. The dates of the death of the king could not be ascertained. However, Nainsukh was at Basohli during the reign of the most religous minded and pious king Amritpal. Nainsukh was at Basohli long before 1763 AD as an inscription shows on the pages of log book of Pt Pyare Lal of Haridwar that he was intimate painter of Raja Amritpal of Basohli that he visited Haridwar with the feudal Lord. It reads:

> लिषतं नैणा व मानक बेटे सेऊ के।
> नैणा जगन्नाथ की जात्रा को राजा अम्रतपाल के साथ आया।
> सं, 1820

It shows that while visiting to Jagan Nath Puri on pilgrimage both of them stayed at Haridwar.

Nainsukh died in 1778 AD or little before as is evident from the writing of Fattu who was the son of Nainsukh's elder brother Manak. Fattu along with Goudu came to Haridwar with the last remains of Nainsukh. Raja Amritpal was also accompaying them. It reads:

> संमत 1835 नैणसिंध अस्ते का श्री अम्रतपाले कन्ने स्नान कीता। गोदू भी साथ था। लिखत फत्तू चित्रेहरा।

Nainsukh had four sons again evident from the writings on the pages of log books of Pandas. They were Kama, Goudu, Nikka and Ranjha, Fortunately the portraits of all these artists are available in different museums and art galleries. All of them were the artists of repute that a number of paintings of these artists exist in different art galleries. The names of Nikka and Ranjha have appeared in the critical appreciation of different paintings done by them. Research in this field by Dr B. N. Goswami regarding writings of these artists in log books of Pandas is commendable.

MATERIAL AND TECHNIQUES USED IN MINIATURE PAINTINGS

Various strength of papers and brushes were used for various types of miniature paintings. Earlier paintings were done on palm and birch leaves especially during the period of writing the Jain scriptures paintings were drawn on the canvas of various leaves. In the beginning of 12th century papers came into existence and were in vogue for the centuries to come. Earlier centres for the manufacture of these papers were Doultabad and several adjoining areas which flourished upto18th century and various workshops of these paintings used to get the papers from these centres. But afterwards the painters of the Pahari schools of Jammu, Mankot, Basohli, Chamba, Kangra, Guler and Nurpur used to get the papers from Sialkot which was the centre of these papers till the end of 19th century. Some of the workshops manufactured their own papers by manual means. Rough papers made through different treatments of rags etc. were smoothened with the help of agate or touch stones used as burnishers.They were dipped in allum solution and a number of such pieces were joined together so as to acquire the required strength. They were again treated with the burnishers so as to make the surface smooth. I am in the possession of such few papers belonging to 19th century with handwritten scriptures. These papers are as fresh as if made enough late. These papers were cut according to the sizes needed for particular paintings.

Pens, pencils and the brushes :

To draw the caricatures and the diagrams along with the sketches a number of pens generally named as *Kalam* were made with the help of fine metal pieces pointed enough to draw the fine lines and caricatures. These fine metallic pieces were fixed on one side of small bamboo pieces or on the sides of small culum stems of shrubs grow in abundance in the *Kandi* areas of Jammu especially near Jasrota. Earlier these types of *Kalams* were in use for marking the birch leaves or drawing the caricatures. They were used in Pahari school of paintings only to mark and make the division of space.

Pencils were made with boiled rice pounded with lamp soot.They made the preliminary sketches more dark hence cowdung, powdered slag and water were pounded with marter to form the thick paste. Such pencils were good for sketching the preliminary caricatures so that if there was any mistake in the drawings they could easily be erased with the help of a clean cloth piece. Their colour used to be very light one.Brushes of various strengths were made of various types of hair. Soft brushes were made of the hair of cows, calves and of the buffalows. The hair got inserted in the quills of the birds which afterwards were made tight with the help of shellac.Very fine brushes were made of the hair of tails of squirrels and cats. To draw the fine lines that to show of a hair itself a brush of a single hair that of the tail of a horse was frequently used. These hair were treated with several chemicals before use. They were neither too soft nor too hard.The test of such brushes were conducted by drawing the rough sketches if found suitable then they were applied with colours. Fine brushes or *Kalams* with pointed metallic bits were used to draw the points to indicate pearls etc. Most of these brushes are still in vogue in the workshops of the artists.

Colour used and their preparation :

Threre were three types of colours in use. Colours extracted from minerals, colours extracted from plants and vegetables and the colours from animals. Precious metals like gold and silver were powdered and they were finally mortered with the gum of Acacia to form an adhesive solution. This was filtered to find the solution for use. These colours were used in colouring the border lines and crowns and thrones of the deities and the feudal Lords' portraits. Golden colour was also used to form halo arround the deities. While the silver colour was used to highlight the dark colours in comparison. Minerals like burnt siana, green stone, red oxide, white and red lead were used for getting various tinges. Antimony was used to get grey and dark colours. A native pigment composed of fine clay and iron oxide was also in Vogue. An earthy metallic oxide of various kinds was also in use for permanant colouring of various forms. To get the desired colours the white lead was roasted fo form deep coloured element which was grounded for hours together in water for several days at intervals and the solution thus got was added gum of acacia or of *Neem* tree, as a binding medium, and the colour was ready. Vermillian or bright red colour was got by powdering the mercuric sulphide in a morter along with lime water which was allowed to settle down. The water was drained off to get the bright red colour ready for use. The *Neem* gum was used as the pasting medium.

Various organic colours were got from animals and plants.

Colours from plants : Brown colour was extracted from the bark of acacia. The bark was tanned and dyed the process was called *Sajji Dena*, Red, Yellow, Lemon Yellow, Yellow hard and dark yellow colours were got from a shrub called *Basooti. Arjan* tree bark yielded yellow colour, *Hartal* was also used for yellow colour, Saffron colour was obtained from saffrom flower and red from *Kasumba*.

The colours extracted from animals : white and gray colours were obtained by burning the shells. The internal part was used as grey colour and the outer one as white colour. The red colour was obtained from a red insect named Beerbuti which lived during rainy seasons only. The mango and Arjan leaves were fed to cow the previous day and its urine was collected the next day which was precipitated and the precipitates were treated with the gum of acacia to get yellow colour ready for painting.

These colours were prepared in the terracotta bowls or in the bowls chiselled out of the hard stones. They were tested on white papers so as to get the idea of the tinge. They were diluted or concentrated according to the requirements. Burnt almond sheaths and lamp soot treated with various gums was in vogue for bright dark and black colours. Blue was mde out of indigo and was also extracted from lapis lazulia, a stone consisting of calcite and other minerals coloured ultramarine by lazurite, hauyne and sodalite, commonly spangled with iron pyrites. It was some times veined with gold used in decoration and in porcelain.

A medium to fix the colours permanantly was always used along with the colours, they include gums from acacia, Neem and other trees, Dhau gum was more popular among the artists of miniature paintings.A special gum of great strength was prepared from the hide of buffalow or stag which was boiled in water to get a viscus solution used as a binding medium.

Application of the colours : On the canvas of papers sketches were drawn with light shaded colours or pencils so that they could easily be erased followed by the use of light colours.The finishing touch was given with shining and hard colours. The colours were tested on the back of the hands or on the white sheets or on the cloth pieces as according to their future use. When satisfied the artists would apply these colours according to their requirements.

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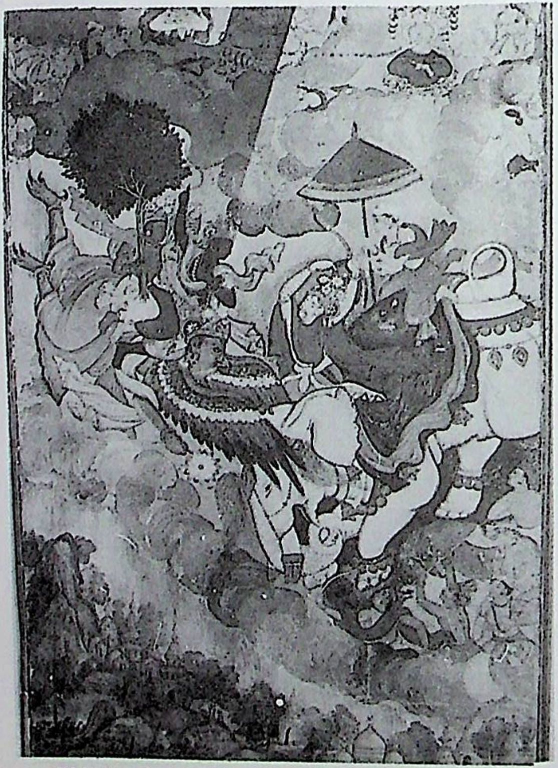

Krishna's combat with Indira, Harivansha,
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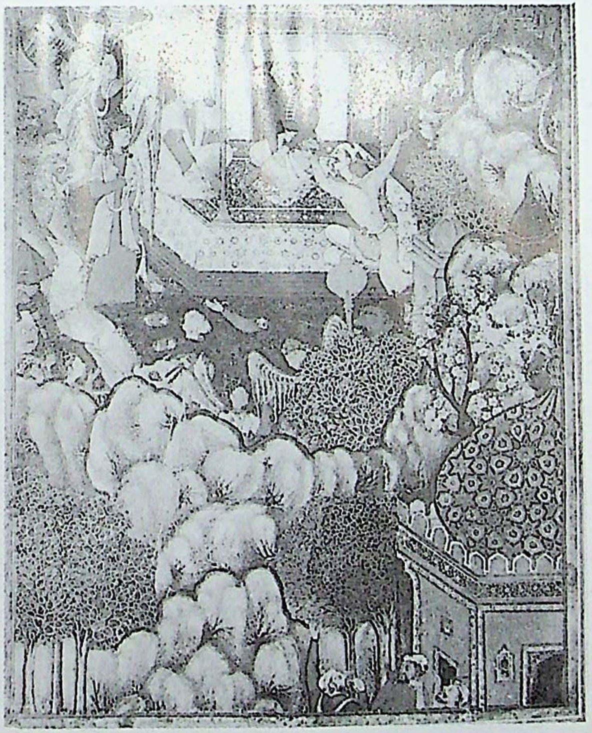
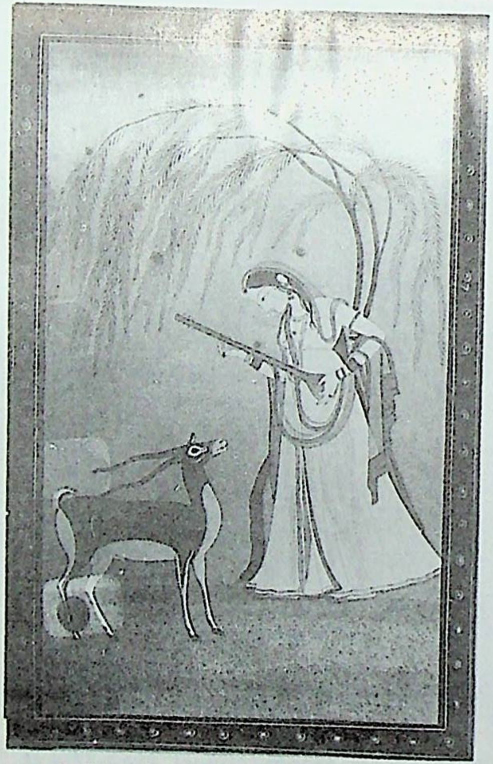
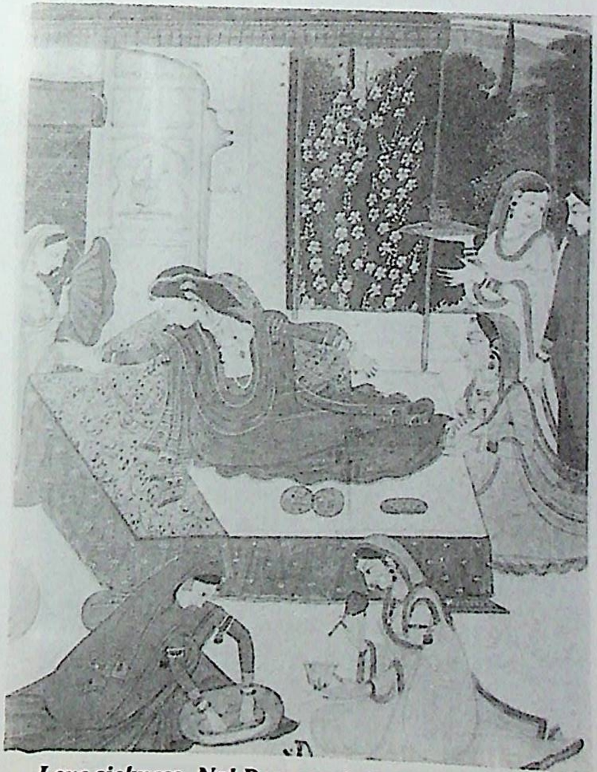


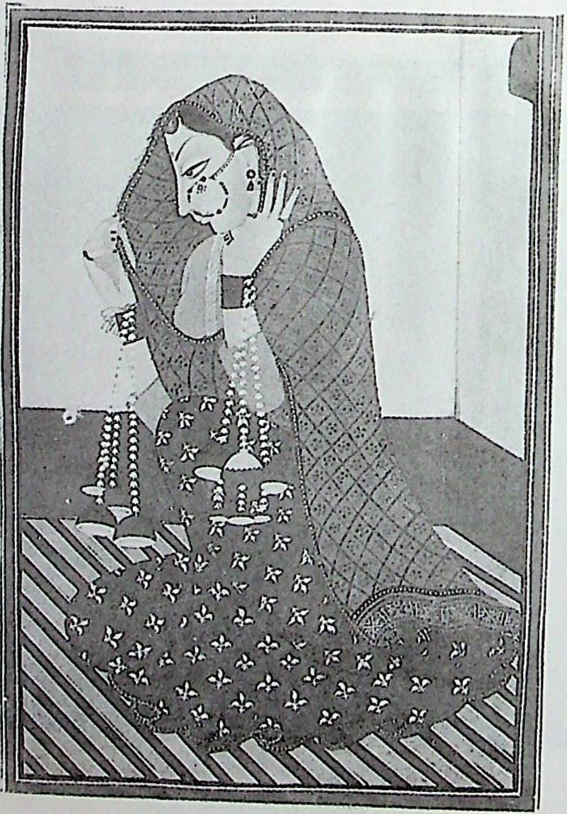
Hamzanama, Mughal School, 1562-77 A.D.



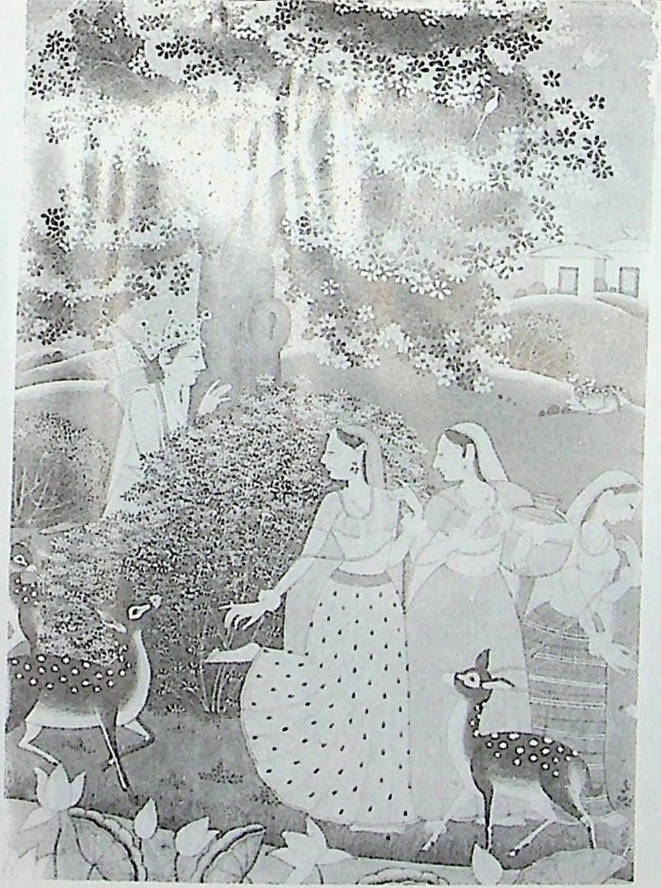
A lady in the waiting, Kangra Kalam.



Love sickness, Nal Damyanti, Kangra school



Bride, neo Pahari school



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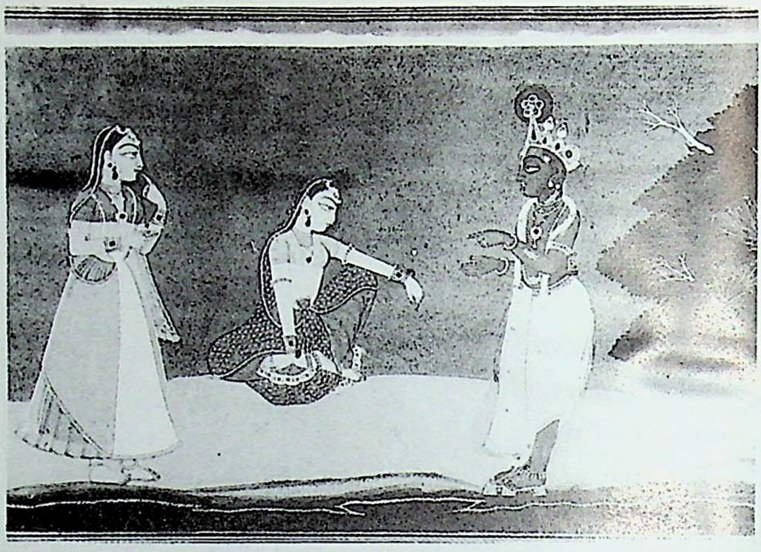

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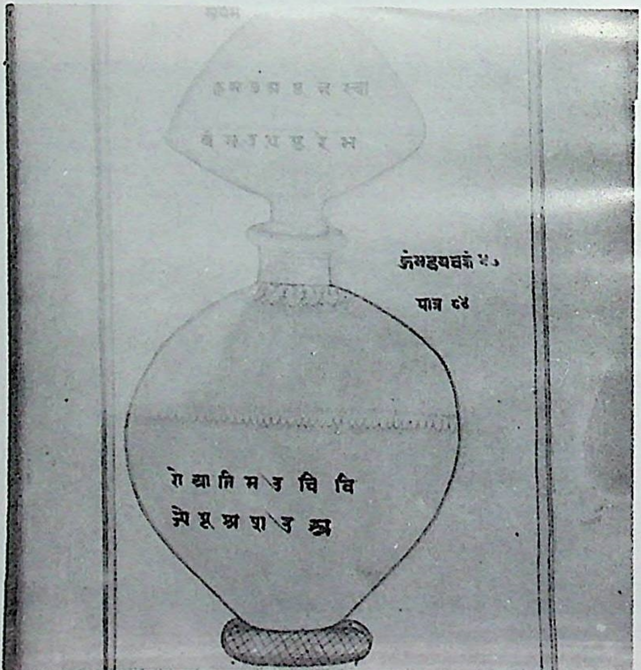
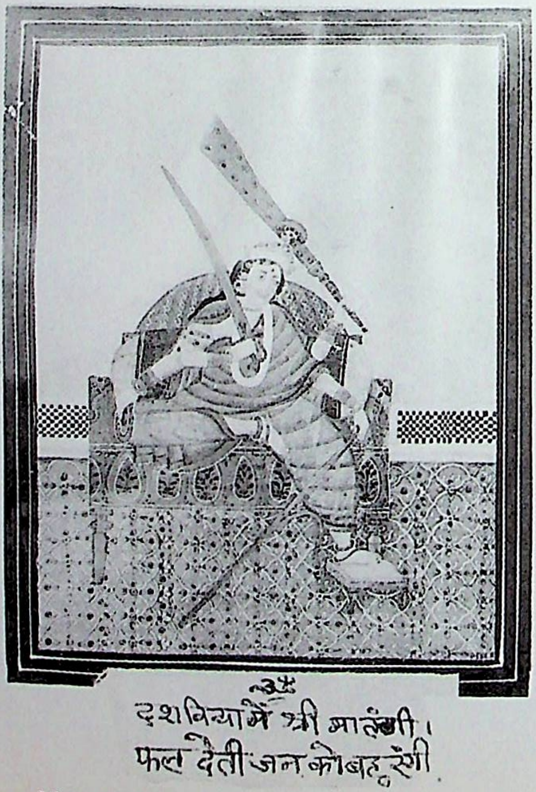
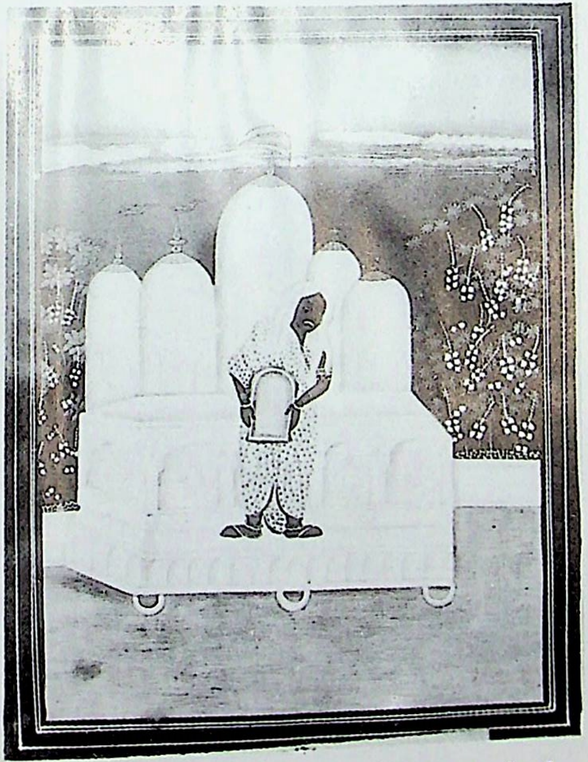


Rashi chakra, Jyotisha paintings, Jammu school, Post 19th century

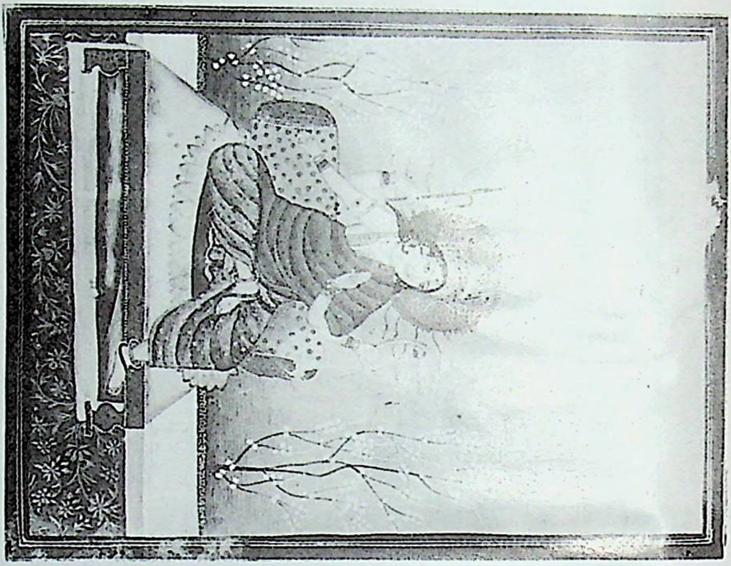

ॐ
दश विद्या में श्री मातंगी।
फल देती जन को बहु रंगी

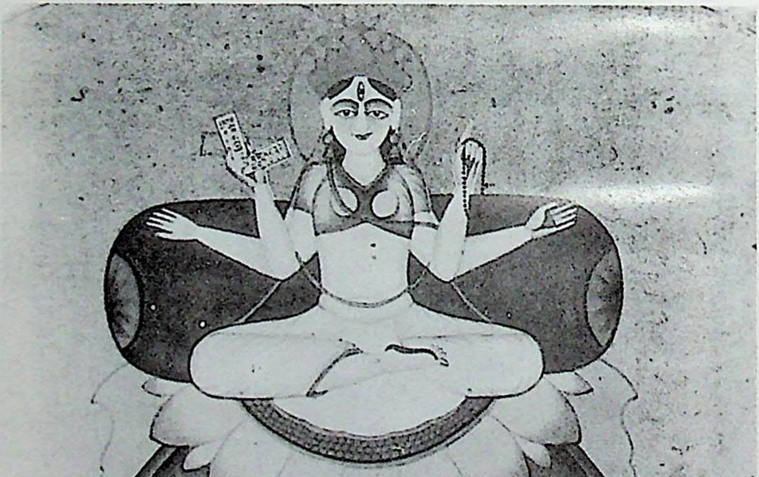
Matangi, Tantrik painting of Jammu school



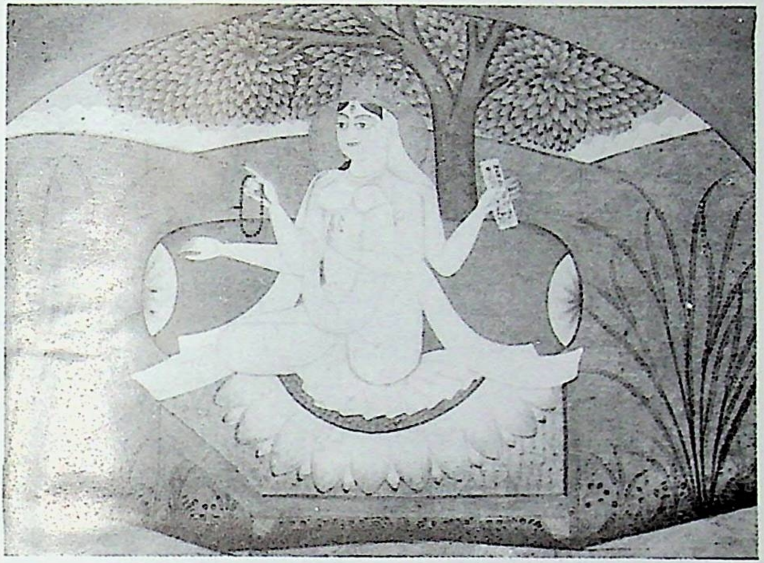
Dhumavati, Tantrik painting of Jammu school

भुवनेश्वरी महासुखदात्री ।
सेवक-जनकी भाग्यविधात्री ॥

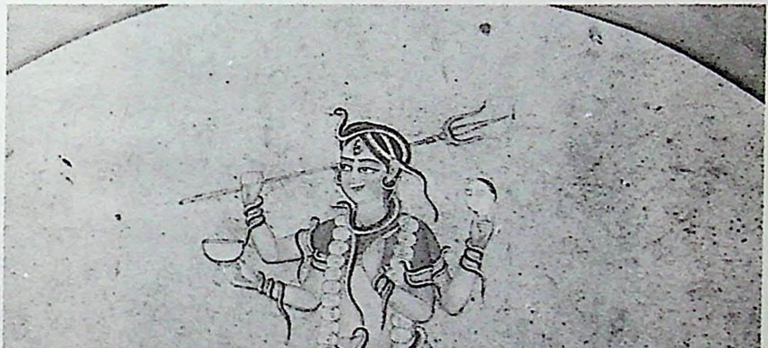




Incarnation of Durga, Jammu school.



Another incarnation of Durga, Jammu school.



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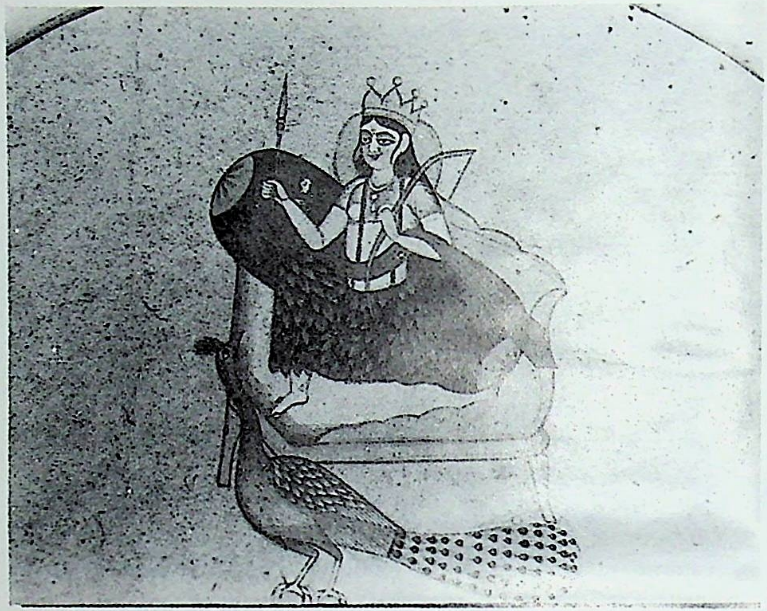
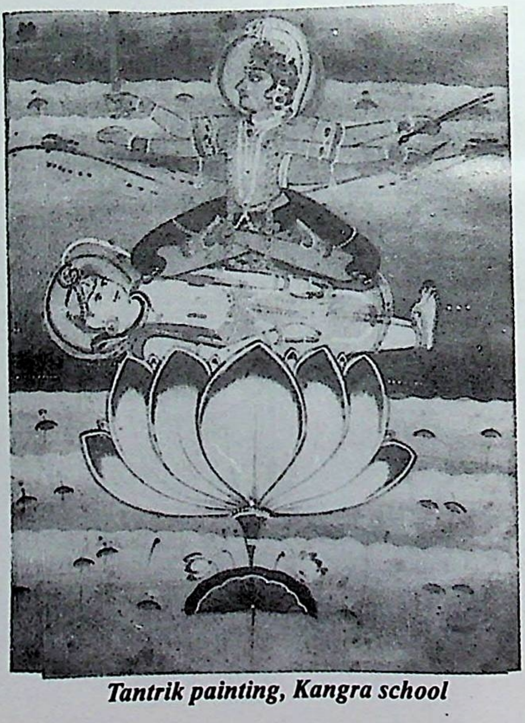
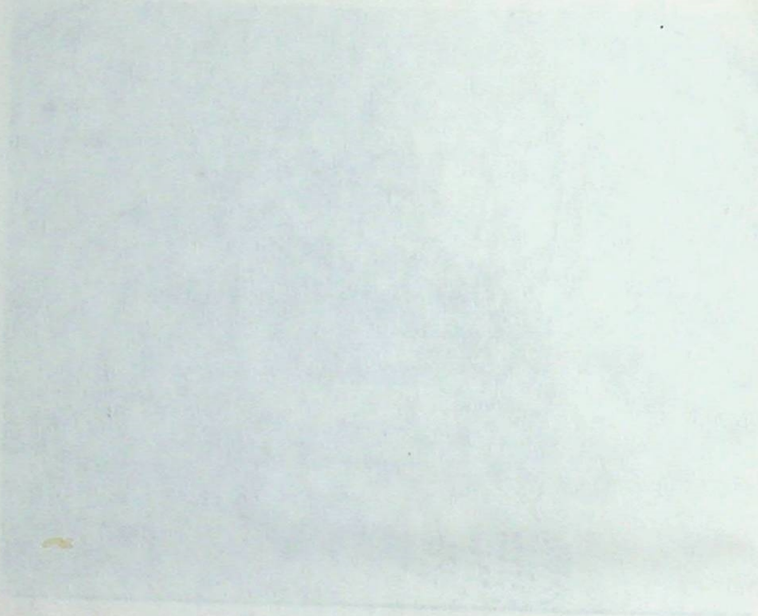


Koumari, Jammu school



Tantrik painting, Kangra school



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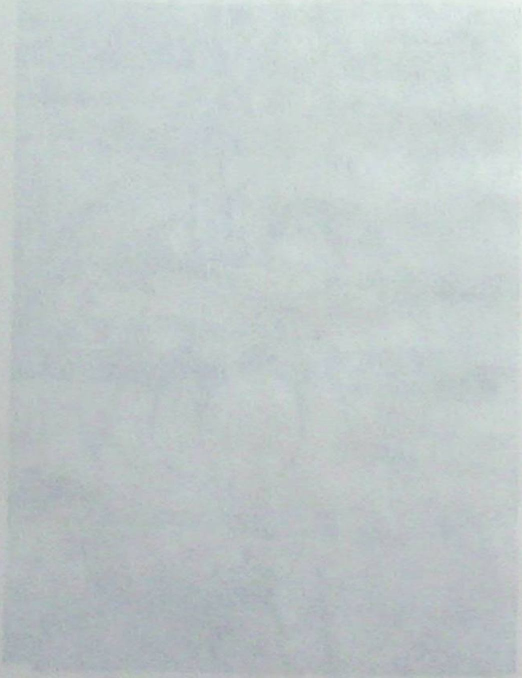

Tantrik painting, Kangra school

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Dr. Jerath is a broadcaster by profession and e has done some pioneering work in the field of roduction of documentaries both for Radio and oordarshan which have been acclaimed at na- ional level.